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THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

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ISSUE 144/5
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record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205



CASALS, PABLO, 'Cellist



Pablo Casals
records exclusively for
Columbia Records

PABLO CASALS, the great Spanish cellist, is at once one of the world's rarest artists and one of the supreme masters of music. To hear Casals—and this statement will go unchallenged—is to realize the fullest and most magnificent possibilities of the cello. Casals is typically Spanish—he loves Spanish literature, Spanish coffee, Spanish music and chess. The master's summers are spent in recreation and practice "by the blue Mediterranean" in a tiny house of stucco, "a cross between an Italian barn and Japanese villa," as Casals himself describes it. Many an evening Casals sits outside his door and plays to the gathering peasants who are scarcely less appreciative than the multitudes of music lovers who gather season after season to marvel at the masterly musicianship of the greatest cellist in the world.

Twelve-Inch: Single \$1.50

- | | | |
|-------|---|--|
| 49804 | Melody in F. (Rubinstein.) | |
| 49796 | The Swan. (Saint-Saens.) | |
| 49814 | Air for G String. (Bach.) | |
| 48710 | Allegro, Sonata in A Major. (Boccherini.) | |
| 49801 | Evening Song. (Schumann.) | |
| 49802 | Largo. (Handel.) | |
| 49812 | Liebestraum. (Dream of Love.) (Liszt.) | |
| 49820 | Nocturne in E Flat. (Chopin.) | |
- Ten-Inch: Single \$1.00 (from 1922
Columbia catalog)
- | | |
|-------|---|
| 79147 | Thine Eyes So Blue and Tender. (Larsen.) |
| 79154 | Kathleen Mavourneen. (Crouch.) |
| 79155 | Believe Me If All Those Endearing Young Charms. |

(see page 8) "Remembering 1976" John Sam Lewis

PABLO CASALS and LIONEL TERTIS

JOSEF HOFMANN and BRUNO WALTER

Rotante - Sheatsley
R & B feature:
(see p.7)



featuring the EDISON Records
of EDNA WHITE plus other
research..



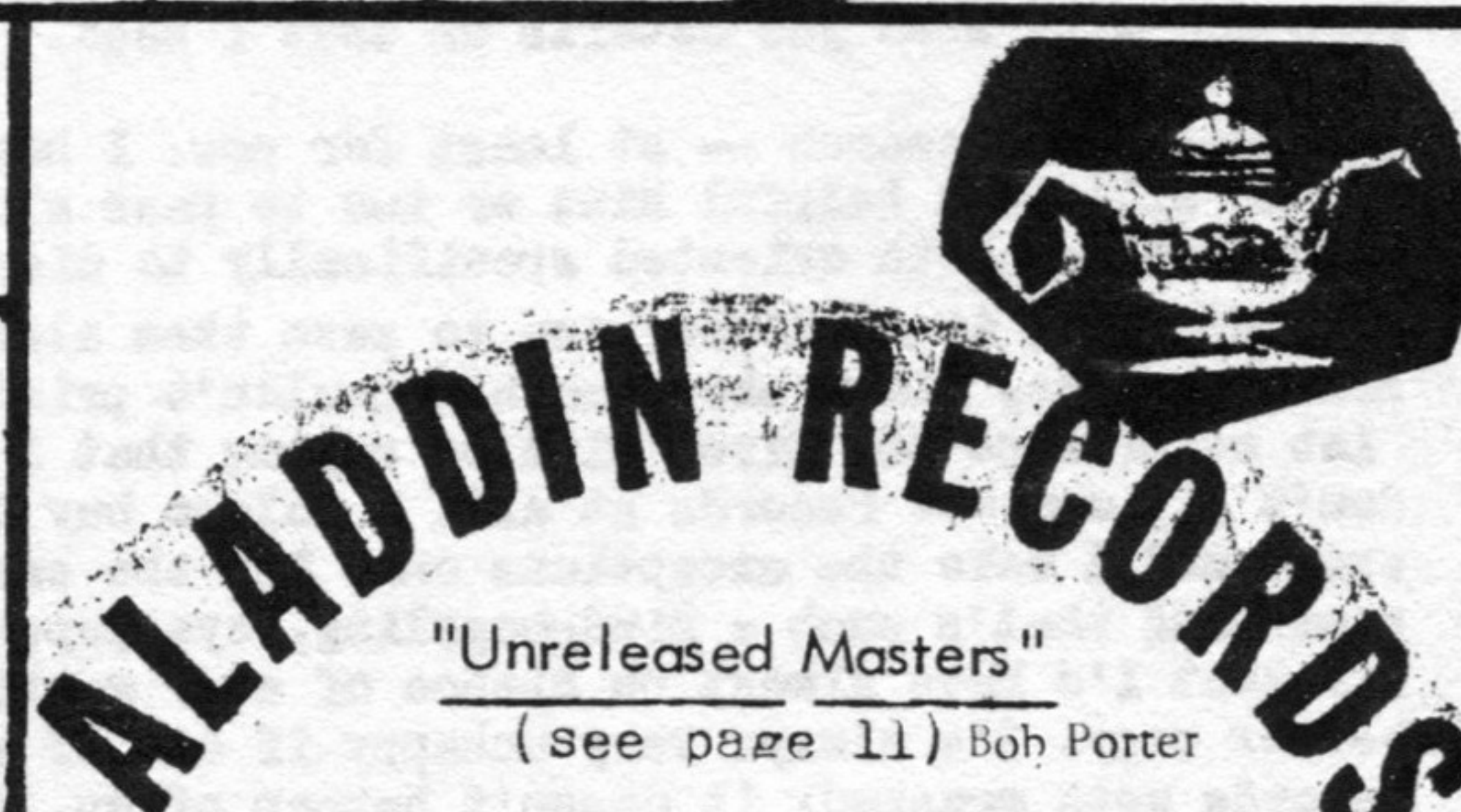
EDNA WHITE (1922) - (photo courtesy of the U.S. Dept of Interior, Nat. Park Service, Edison National Historic Site).
ATT: Wednesday, March 30, 1977....
*** an EDISON PROGRAM OF JAZZ & BLUES with a program of UNISSUED TEST PRESSINGS included in the format. Also as a special feature EVA TAYLOR will again appear. (see page 4 for more details)***



Columbia 19100 Matrix series (cont'd) (see page 14)

"MEDALLION REVISITED"

Michael Hinze (see pages 12,13)



"Unreleased Masters"

(see page 11) Bob Porter

Company, headed by Leo Jimmy Young, Velma Nelson, the Famous Soul Stirrers, Tex Menser, vice-president, and Ida Menser, secretary and treasurer, was formed July, 1945, as Philo Recordings. In March, 1946, the firm name was changed to Aladdin Recordings. Sales of 1,500,000, reported for 1945, were contracted thru disk jockeys, juke boxes and special radio programs. Aladdin, located at 4918 Santa Monica Blvd., Hollywood, specializes in hot jazz and blues. Performers waxed by the label include Bobby Ramos, Jimmy Mundy,

- 1946 Billboard annual -

DISCO-ING IN GEORGE BLACKER

-comments to 48 Foote St., Cheshire, Ct.06410

Odds and Ends

This is housecleaning time — the time when I gather up all the odd bits and pieces I've accumulated over several months, stir them together, add seasoning and serve. None of these things seem to warrant a separate column by themselves, but they all warrant being published somehow, in my opinion if not the editor's. So here goes:

First, I'd like to pass along a couple of requests from other discographers for whom I have not been able to do much myself. Maybe some of you have just the thing or things they need. Max Vreede, as you may know, has been working on Paramount and its associated labels for years, attempting to compile catalog listings of the label and to reconstruct, in so far as it's possible, the master ledgers. He hasn't been getting much in the way of new data, and would like you all to dig into your junk piles to see what you can turn up. Don't sweat the jazz and blues items so much; it's the non-jazz stuff that's proving elusive. To save yourself a lot of bother compiling data he may already have, he suggests you send a list of the records you have, giving only the catalog numbers. He'll let you know if you have anything on which he needs information. Write to him at:

23 Avenue des Cerfs
1950 Kraainem
Belgium

At a recent Syndicate meeting, Harold Flakser threw down a gauntlet when he deplored the relative lack of documentation available on certain of the late '30's independent labels, most particularly Eli Oberstein's U.S. Records, which operated between 1939 and about 1941, issuing Varsity, Royale and Top Hat records. The company was reorganized after 1941 and issued the Elite ("Hits by") and Hit records, as well as making several Philharmonic albums for the Firestone stores. Now that he's got the European jazz scene so thoroughly covered that almost nothing has eluded him, Hal is looking for new fields to investigate and has chosen this one. If you have any sizeable accumulations of Varsity, Royale, Elite, Top Hat or Hit records, you can be of great help to him, I'm sure. Send a list of catalog numbers to him at:

8100 Bay Parkway
Brooklyn NY 11214

I've already sent him the data on every Varsity record in my collection, so I've done my part. Now it's up to you to do yours.

While on the subject of research requests, I may as well mention myself that I'm trying to reconstruct the Gennett ledgers prior to master number 7731. If you have any of the early Gennetts from 4500 to 4700, 9000-9150 or any of the Art-Tone or other special series, let me know and I'll send you details on what I need.

So much for research — at least for now. I have what I hope will be a helpful hint or two to pass along. Since they're both oriented specifically to discographers, I didn't feel it would be wise to pass them along to Heloise Cruse, since she probably wouldn't print them.

Let me preface the first hint by saying that I just don't dig cracked records at all. I seldom buy them, if ever, and I make the exceptions only in the case of something that's such a mind-boggling, eye-popping rarity that I'd have almost no chance of ever getting another better copy. I'm always very unhappy if one of my sound records gets cracked; it doesn't happen often, but on those rare occasions, I'm apt to wear sackcloth and ashes. I have discovered recently a method of patching cracks that seems promising, in that it makes a very strong bond and probably inhibits further spreading of the crack. To get down to brass tacks, I've found that "Krazy Glue", poured into the crack at the edge of the record, tends to work its way into the crack by something like capillary action, making the record almost as sound and firm as new. I must caution you about two things: (a) this method will not work on old cracks that have widened and exposed a gap in the record — they must be dismissed as hopeless, and (b) you would be very well advised indeed to read and HEED the instruction sheet that accompanies the glue. I

have mentioned "Krazy Glue" here specifically, but I know that similar preparations are sold under other brand names. If you're chemist enough to remember this, just look for any of the instant-bonding liquid cements with a cyanoacrylate base. I spelled that correctly, but damfino what it is!

My second helpful hint is directed to those of you who may find it necessary to transport and/or store large numbers of records. Cardboard cartons are not very satisfactory for this, and strong wooden boxes are very hard to get, but if you can get your hooks on any of the milk cartons you often see in supermarkets, you'll find them ideal for your purposes. I allude here to the cartons that are about a foot square and 9 inches deep. They are so designed as to be able to stack very conveniently, and (if you get the plastic ones) they are light in weight, but quite sturdy. They have only one fault: they're not quite big enough inside to hold 12-inch LP's in their jackets, but they will accommodate 12-inch 78 rpm discs in sleeves — usually. If you have to transport records in them, stack them into the carton to within an inch of the top, lying them flat. To prevent their shifting about in transit, stuff crumpled newspapers into the four corners of the carton. To store them, pack and stack; I wouldn't recommend stacking them more than 5 or 6 cartons high, since that's about as high as anyone can conveniently reach. I learned that from the arthritis in my left arm!

We turn back now to matters discographical — as if they could ever be ignored very long! The FVG research pot, even though on the back burner, has been simmering along quietly for many moons now, and I have added data on a few new ones, thanks mostly to Bill Bryant of Portland, Me., and Eric Anderson of Woodbury, Conn. the new additions to the roster are:

Imperial 5521
Rex: 5008* (data incomplete)
5027
5064
5145
5192
5305
5317* (data incomplete)
5349
5354
5408

Rishell: D-5146

If anyone has Rex 5008 or 5317 in his file piles, I need a more complete rundown on both of them. Help!

Thanks to some recent acquisitions, I am in a position to submit the following additions and corrections to "Jazz Records":

Add to the "Dabney's Band" section the following:
NYC, C. Aug. 1919
2374 The Dancing Deacon AeVo 12217-B

Correct the following titles:

-"Our Sammies March/A Winning Fight" on AeVo 12004
-"Frisco's Kitchen Stove Rag/Squealing Pig Blues" on AeVo 12179, NOT "Frisco's Kitchen Stovers"

I have alternate takes to the following masters:
"Indigo Blues" - Mxs. 1269 AND 1270 (AeVo 12097)

"Rainy Day Blues" - Mxs. 1482 AND 1483 (A-V 12105)
Re AeVo 12217 above: the A-side is "On the Streets of Cairo" (mx. 2434) by Dabney's Novelty Orchestra. It is of no jazz interest whatever, as the "Novelty Orchestra" consists only of a piano, two violins (or one violin a viola) and woodblocks, playing very straight. In view of the disappointing quality of this side, I'm inclined to think the other Novelty Orchestra numbers that Rust has listed could safely be deleted from future editions.

A final correction for "Jazz Records": in the Johnnie Campbell's Orchestra section: delete master 157 ("When I'm With You" by Harry Kessel). This is a straight ballad, sung by Kessel with piano accompaniment. It is of no jazz interest, unless one wants to stretch a point and say it's worth getting because the pianist is almost certainly Tike Kearny. The Campbell side with which it is coupled is pretty good, so you get the Kessel ballad for nothing — if you find the New Flexo!

That cleans out the cupboard for this time. Watch for further blatherings in future issues. Meanwhile, don't forget the rallying call of the Clan: "78's forever, and DOWN WITH STEREO!!!"

DIGGIN' THE GROOVES Bob Davenport

If you'll recall, last year in Issue 135/136 of Nov./Dec. 1975, I brought you news of some very interesting items on VJ INTERNATIONAL, and especially their "EPITAPH" series. In this issue I'd like to bring you up to date on some other VJ reissue LP's I'm certain will be of interest to you all:

Let's lead off with E-4004, "JOHN KIRBY 1908-1952". This jazz great has been neglected too long on the reissue scene, and it was a joy to receive my copy of this one. The beautiful vocal sounds from the throat of Maxine Sullivan are heard on two cuts as icing on the cake. John Kirby had a style on the bass that was his very own, and I just know you're gonna dig it!

On E-4006, "ART TATUM 1910-1956" VJ International has paid tribute to the legendary Art Tatum. Unfortunately, the sound is not the best here as these numbers are partly from a radio broadcast, and in part from a night club appearance. But even inferior sound can't dull the greatness of art.

You JOLSON fans are in for a treat on E-4008, because here is "THE WORLD'S GREATEST ENTERTAINER" in some radio broadcasts that feature such tunes as "I Feel A Song Coming On", "Smoke Gets In Your Eyes", "At Sundown", "One In A Million", plus some of the Jolie Standards like "Sonny Boy", "She's A Latin From Manhattan" and others. Once again, the sound is not super, but this is HISTORY, MAN!

The next two items from VJ are not in their "Epitaph" series, but are of special interest to Jazz fans everywhere. My only "beef" about these items is the notes by Foster Johnson do not tell us all we'd like to know about the actual cuts on these LP's (also holding true when he's written notes on the "Epitaph" series).

The first one is VJS-3054, COUNT BASIE, "I GOT RHYTHM", and the appearance of Eddie "Lockjaw" Davis would indicate that these items are from the 1952 period. The vocals are by Yvonne Lanza and Richard Boone, which doesn't help me pin-point the recording dates for you. Perhaps some reader can help?--and then again, perhaps we're being too picky about all of this, because from the opening moments of Cut 1, side 1 on "Cherokee" you can tell you're in for some exciting moments with the count. Everything here is super, and I especially thought "Night In Tunisia" was a gas!

VJS 3058 spotlights another artist from out of the past that I think has been overlooked shockingly on reissue LP's. This one is called "AND THEY CALLED IT JAZZ", and features CLAUDE HOPKINS & HIS ORCH. Again some sketchy notes leave us up in the air, but it appears that these cuts were made in 1974, and so is not really the early Claude Hopkins that excited me way back in the mid-30's. (Remember, "Washington Squabble", "Mystic Moan", "Sunday" and "Swingin' Down The Lane", to name just a few?) --- But hold on! Don't let those notes confuse you BECAUSE these were actually ALL recorded in New York in Nov. of

1935! (Check Brian Rust's "Jazz Records", p. 817 in the A-Kar volume). And, so much for my little bit of research; the most important part is the music and it's all good with lots of vocal by the famed Orlando Roberson and Fred Norman.

Good, old FRANK DRIGGS at RCA has come through again with a couple of more items on the reactivated Bluebird Label, leading off with AXM2-5534, "THE COMPLETE GLENN MILLER, VOL. III, 1939-1940". -- And, of course, you must realize with all of the reissue LP's on Glenn Miller that have been released you're going to find a lot of duplication. But, perhaps you didn't get these reissues when they first came around, and being no longer available, then this is for you. The usual Miller "Book" is here and the usual group of vocalists to handle the "Mike" work.

On AXM2-5537 we find "THE COMPLETE BENNY GOODMAN, VOL. IV, 1936-1937". As you can see, already Bluebird is up to Vol. IV in this BG series (and remember these are double LP releases!) and the liltin' Miss Martha Tilton! With the many tunes from this era, this one is sure to take you back to some of those "Good Old Days" of the big bands.

Something a little different from RCA is ARL2-1346, "THE GREATEST HITS FROM THE WORLD'S GREATEST OPERETTAS", another 2-LP set that features Nelson Eddy, Jeanette MacDonald, Mario Lanza, Allan Jones, Patrice Munzell, Robert Merrill, Judith Raskin, John Charles Thomas and the Robert Shaw Chorale. This is actually vol. 2 in this series, and I found it a pure delight. If you've ever wanted to "get into" operettas, then this is for you: Lots of delightful music, and fine singers, and what a time sitting around the fire on a cold winter night listening to something like this!

Also on RCA, this time their "A LEGENDARY PERFORMER" series, four new items, leading off with GUY LOMBARDO (CPL1-2047(e)), GLENN MILLER (CPL1-2080(e)), ARTHUR FIEDLER (CRL1-2064, and BING CROSBY (CPL1-2086(e)).... As we have reported before, this series is beautifully packaged, and each contains a super booklet on the artists, with many interesting pictures. But, for the most part, most of the contents in the LP's in this series HAVE been reissued before, and so you may be getting some duplication, unless you missed 'em the first time around. (As you may know, many of those early reissues are now deleted from the catalogs and no longer available except through specialty shops, like the Record House in San Francisco).

If you can find it in your stores (or if they'll special order it for you) I'd suggest you pick up COLUMBIA'S ENCORE SERIES (EN 13085) of an item called "BLUE ROSE". This features a happy marriage, musically, of DUKE ELLINGTON and ROSEMARY CLOONEY, along with all those great bandmen of Duke's, AND the brilliant Billy Strayhorn arrangements. For some reason "I Got It Bad" sounds refreshingly new with Rosie & Duke!

(continued on page 10)

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 119/20 121 122 123 124 125/6 127 128
 129/30 131 132 133 134 135/6 137/8
 139/40 141 142 143

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EDITORS -- Len Kunstadt and Bob Colton
 CONTRIBUTING STAFF: Walter C. Allen, Perry Armagnac, Woody Backensto, John Baker, George
 Blacker, Paul Charosh, Sam Charters, Bob Davenport, Dick DuPage, Harold Flaker, Barry Hansen,
 Sheldon Harris, Bob Healy, Frank Kelly, Carl Kendziora, Joe Klee, John McAndrew, Mike Montgomery,
 Bob Porter, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John
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EDISONIA

EDISONIA by Ray Wile

ANOTHER EDISON PICTURE SET. The Eastern National Parks and Monument Association has made another set of photographs available through its sales counter at the Edison National Historic Site. Set B includes 8x10 glossy prints of the following artists or individuals: 1. Jacques Urlus, 2. Edward Meeker, 3. The Tollesfson Trio, 4. A recording session at Little Menlo, England (ca. 1890), 5. Stella Power, 6. Virginia Rea, 7. Group photo of Edison recording artists and technicians, 8. Edison Recording Staff (ca. 1908), 9. Edison Recording Staff (79 Fifth Ave.) (a later photo), 10. National Photograph Co. Talent (ca. 1900), 11. Ed Meeker and Clifford Werner making a recording, 12. Edna White, 13. Elizabeth Lennox, 14. Advertisement showing the Ernest L. Stevens' Recording Orchestra. The group is sold as a unit and individual photos are not available. The cost is \$7.00. Several of the photos will be reproduced with the discographies of the appropriate artist.

AN EDISON PROGRAM OF JAZZ AND BLUES. I have long wanted to present a program devoted to unpublished Edison Jazz and Blues recordings but have been unable to do so because of the limits that the annual program at the Edison Site has placed upon our format. It was impossible to find enough Edison Jazz and Blues artists who were still alive that we could feature. The forthcoming ARSC Convention at West Orange will allow me to present such a program on WEDNESDAY, MARCH 30 at 2:30 P.M. We have arranged to feature EVA TAYLOR who hopes to do some modern tone-test work to show us that her voice has lost nothing through the years. NONE OF THE RECORDINGS IN THE PROGRAM HAVE BEEN PUBLISHED (issued) -- ALL HAVE BEEN TAKEN FROM POSSIBLY UNIQUE TEST PRESSINGS IN THE POSSESSION OF THE EDISON NATIONAL HISTORIC SITE. Taping has not been completed for all selections but the tentative program will include selections of the following artists or groups: Genevieve Jordan, blues singer, Original Memphis Five, Fletcher Henderson, Andrea Razaf, Wilbur Sweatman's Brownies, Helen Gross and the Kansas City Five, "Bud" Lincoln and his Orchestra, Georgia Melodians, Ross Gorman and his Orchestra, Mal Hallett's Orchestra (electric), Eva Taylor. I believe that this program will be historically important. Len Kunstadt has promised to help conduct the session.

CORRECTIONS TO THE GLADYS RICE DISCOGRAPHY. Jim Walsh's eagle eyes discovered an omission in the Gladys Rice discography and in the rechecking of all the typed material a few other bloopers appeared. My only excuse is that I was groggy after putting the massive listing together and that the Artist card DID NOT give the matching. But I should have cross-checked it against the as yet unpublished Edison catalog that I prepared several years ago. On checking with it, I found the following additional matchings: 50476 11/12/18 - 6/25/23 matrix 6320 (Arthur Fields/mx 6303 (Rachel Grant and Billy Murray); ***50663 4/2/20-6/6/24 mx 7189 (Rachel Grant)/mx 7192 (Fred Hillebrand); 80333 10/16-11/21/27 mx 4866 (Ida Gardner)/mx 4344 (Gladys Rice with Frederick Wheeler). Thanks Jim for the information on 50663 and for forcing me to check out my listings.

ADDITIONAL NOTES ON THE ARSC CONVENTION. Work has almost been completed on the second small preliminary segment of my proposed history of the early phonograph business. This section devoted to the work of the Volta Laboratory in the development of sound recording has been based on entirely new documentary sources and will present much that is new. For example I believe that I have been the first individual to have used the notebooks of Alexander Graham Bell, Chichester A. Bell and Charles Sumner Tainter in research concerning the phonograph and graphophone. An entirely new picture of the early history will emerge. It is hoped to illustrate the presentation with transparencies of some of the significant documents and articles. MILFORD FARGO will present a program devoted to Ada Jones and

9253-B. Back O' Town Blues

Original Memphis Five

New Tune

Nov 26, 1923

V. Hood

Hood

F. Hood

Fair

Bad

V. Bad

III

III

II

III

III

II

REPORT

General Not
Rejected

MAN
12/3/23

There is no tune

no melody - The instruments
are coarse. The rhythm
Rhythm or swing is poor
as if no leader. - The
horrible unmusical
Tone injected into this in
places is very objectionable
to people who buy

In order not to destroy the historic originality of Edison's handwriting by try-to trace over the almost illegible or obliterated words - we herewith, with the aid of Ray Wile, "decipher" Tom's criticisms.

" - - - Rejected - - -
There is no tune no melody -
The instruments are coarse,
the rhythm (sic) or swing is
poor as if no leader - The
horrible unmusical tone
injected into this in places
is very objectionable to
people who buy.
Fox trots not for the dancing
but as a tune. The timbre
is Victor like - the combination
of instruments not
desirable

Other information.. As you
may see 15 people judged
this selection. The WHM
12/3/23 is Walter H. Miller
who recorded the selection
and passed it on to the
judges on 12/3/23. Ray Wile
reports that these pages
come from "The Edison Disc
Book-Flasher"

Fox trots not for this
dancing but as a
tune,

The timbre is Victor
like. This combination
of instruments are
not desirable

2

EDISONIA by Ray Wile (Continued)

is slated to host an Artists night on Wednesday, March 30. ALLEN KOENIGSBURG will also devote a session to the Archaeology of the Phonograph Record. I understand that there will also be a lecture devoted to the work of Charles Gross, the brilliant Frenchman who anticipated the phonograph but never was able to reduce his idea to a practical machine. It will be interesting to hear about Gross. My acquaintance has been based on an article in the Semaine du Clergie, the text of the sealed paper that was opened in December 1877, his French patent and the certificates of addition to it.

THE FALL EDISON PROGRAM -- Nothing has been done to put together any material for the annual Edison Artist night scheduled for October 1977. If any Edisonia readers have any suggested themes we should be glad to entertain them provided there is enough material to provide a sound source.

EDISON RESEARCH -- Much valuable material for my history has been called to my attention by kind collectors who have shared electrostatic copies of documents so that the eventual history will be as complete and as accurate as possible. Both of these ideals have been sadly lacking in much previous work! RAY PHILLIPS provided much valuable information about the American Graphophone Co., TIM BROOKS has put me on the trail of Columbia information, ED HUTTO has been helpful with Victor, BILL ENDLEIN has helped with the National Phonograph Co., PHIL PETERSON has helped with early information and ALLEN KOENIGSBURG has been of continuous help. By sharing copies they have ensured that their information will be weighed and included if it is feasible. I know that a great deal of other information is still lurking out in the hills and would like to use it before the book is eventually published. There is so much on hand that the history, which will end with the secret cross-licensing agreement between Victor and the American Gramophone Company of 1904. I am particularly interested in court cases -- especially those tried in the old United States Circuit Courts for the District of Connecticut and the District of New Jersey. THE FIRST PHONOGRAPH COMPANY. It is my hope that the collection of documents concerning the first company and including an historical introduction will be available sometime in late March or early April. We would like to have copies available for the ARSC convention.

ANSWERS TO QUESTIONS: AMELITA GALLI CURCI made a test recording for Edison somewhere in Europe during 1912 or early 1913. At that time Edison had several agents, but mainly one by the name of Tosi, scouring Europe for talent that had not been signed by the other companies. Waxes were usually sent back to the United States, listened to by Edison and then shaved if he were not interested. This apparently happened with Galli Curci. On October 14, 1913 Edison commented "She has too much tremolo for us -- Also she drops her overtones in many places and becomes very sharp and thin -- Cannot use." Considering that this was probably her first experience before a recording horn the Edison reaction is not unusual. Victor, after signing her following her sensational Chicago debut, found her an extremely difficult artist to record as evinced by the high take numbers of some of her published recordings.

MANUSCRIPTS AND WHAT HAVE YOU. A few manuscript depositories are beginning to realize that the popular musician is definitely a part of our cultural history. Last Fall I had the occasion to discover that the University of Wyoming at Laramie had manuscripts belonging to several important figures. The recent issue of the NATIONAL UNION CATALOG OF MANUSCRIPT COLLECTIONS, 1975 confirms this with listings for Bob Crosby, Eddie Duchin and Hal Kemp. I seem to recall that the collection also owns materials deposited by Eleanor Powell. The Eleanor Powell material also included some unpublished Brunswick test pressings. We reproduce the listings from the Catalog. Collectors and researchers in the Wyoming area should investigate this up to date and rapidly growing manuscript depository.

MS 75-2080

Crosby, Bob, 1913-

Papers, 1932-73. ca. 8 ft.

In University of Wyoming Library, Division of Rare Books and Special Collections (Laramie)
Band leader. Musical scores and arrangements, sheet music, programs, clippings, and recordings, relating to Crosby's dance band and career.
Unpublished finding aid in the repository.
Gift of Mr. Crosby, 1972-74.

5

The Edison Recordings of Edna White, Trumpet

Compiled by Raymond R. Wile

(See RR 143 for more on Edna White)

THE 6th EDISON NATIONAL
HISTORICAL SITE ANNUAL

"AMERICANA" in EDISON RECORDINGS"

Recorded acoustically at the Edison New York Studio.

- 12/15/20 7682 A, B, C The Debutante --caprice brillante (Clarke).
Passed by and issued as a Tone Test Recording on 80650. Later included in the general catalog 3/1/21 - 11/21/26
Dubbed onto cylinder 4250.
- 12/15/20 7683 A, B, C Recollections of 1861-65 (Last we forget). Passed and issued on Tone Test recording 80613 2/1/21. Later included in general catalog and cut out 10/31/29.
Dubbed onto cylinder 4239.
- 4/6/21 7892 A, B, C Blue bells of Scotland (Air varie) (Levy)
Passed and issued as Tone Test Recording 80656 listed 6/9/21 - 5/19/26.
- 4/12/21 7911 A, B, C Agnus Dei. Rejected by Crankhite. Remade with takes F, G, H. Rejected by Edison. There is a test of Take B on ED771 at the Edison National Historic Site.
- 5/16/20 7990 A, B, C (WITH TORCUM BEZAZIAN, BARITONE) I know of two bright eyes (Clutsem). Issued as Tone Test recording 80665 listed 6/9/21 -- 11/21/27.
- 5/16/21 7991 A, B, C (WITH TORCUM BEZAZIAN, BARITONE) Duna (McGill)
Issued as Tone Test recording 80665 listed 6/9/21 -- 11/21/27.
- 2/27/25 10233 A, B, C (WITH TORCUM BEZAZIAN, BARITONE) Forgotten (Cowles)
Rejected by Edison. There are tests of Take B on ED1611 and C on ED1609.
- 5/15/25 10375 A, B, C When you and I were young Maggie (Butterfield)
Passed by Walsh. Issued on 80862 listed 2/8/26 - 10/31/29. Dubbed onto cylinder 5106.
- 7/6/26 11087 A, B, C Then you'll remember me -- Bohemian Girl (Balfe)
Passed by Walsh and issued on 52036 listed 6/17/27 - 10/31/29.
Dubbed onto long playing release 10005 listed 10/26-10/31/29 (Matrix 12010)
- 9/13/26 11192 A, B, C Sweet Genevieve (Cooper-Tucker). Passed and issued on 52036 listed 6/17/27 -- 10/31/29.

ISSUE INFORMATION

Cylinders (4 Minute celluloid)

4239 Dubbed from matrix 7683
4250 Dubbed from matrix 7682
5106 Dubbed from matrix 10375

Long Playing (10" 400 threads to inch-80 rpm)

10005 -- 12010 (White selection from matrix 11087)/ 12011 various artists.

Discs

52036 matrix 11087/11192
80613 matrix 7683/Chester Gaylord, saxophone 7690
80650 " 7682/Russian Balalaika Ensemble 7660
80656 " 7892/Chester Gaylord saxophone 7691
80665 " 7990/7991
80862 " 10375/Jack Stillman, cornet 7326

COMING: Edison discs of Elizabeth Lennox, Dann Trio, Ernest Stevens

LK Editor note: Our readers might be interested in the Feb. 1977 issue of "AMERICAN RECORD GUIDE" which contains an article by RAY WILE called "AT THE CREATION" which is a discussion of early record terminology. The magazine also contains a RACHMANINOFF discography by Ray..

MS 75-2090

Kemp, Hal, 1905-1940.

Papers, 1929-39. 20 ft.

In University of Wyoming Library, Division of Rare Books and Special Collections (Laramie)
Band leader. Correspondence of Kemp and members of his band; arrangements, scores, and parts for popular songs; agreements, programs, clippings, and photos; and broadcast, rehearsal, and other recordings.

Unpublished finding aid in the repository.
Information on literary rights available in the repository.

Loaned by Burr G. Blair, Beverly Hills, Calif., and T. D. Kemp, Charlotte, N. C., 1971 and 1975.

MS 75-2081

Duchin, Eddy, 1909-1951.

Papers, 1932-51. ca. 5 ft.

In University of Wyoming Library, Division of Rare Books and Special Collections (Laramie)
Pianist and dance band leader. Correspondence, orchestrations, programs, scrapbooks, photos, and ca. 2000 recordings.

Unpublished finding aid in the repository.
Information on literary rights available in the repository.

Gift of Mr. Duchin's son, Peter Duchin, 1972.

MEMORABILIA SOURCE SPOTS

WALTER C. ALLEN

Part 7 (cont'd from issue 139/40)

WCA heavily fortified his research with an awe-inspiring collection of memorabilia which he exhumed from the general music publications which also included the black newspapers and periodicals of the 20s. He began spreading this information as he did the results of his research statistics and interviews - and everybody was richer for it. We have tokens of this invaluable memorabilia which WCA passed on to us, which we have alphabetized and present here in RR.

CARLYLE STEVENSON Orchestra

Los Angeles, fall 1923
tpt - Layton Griffin
tbn - George Johnson
saxes - Carlyle Stevenson, Jack Deeble, Victor Massie
violin - Cushman Massie
pno - Bob Sawyer
banjo - Gay Martis
bass - Andrew Partridge
dms - Buddy Johnson
- BILLBOARD, Dec. 29, 1923, p 57

RAY STILLS ON Orchestra

1923
tpt/fr horn - James Collier
tbn - Pete Knight
sax - Ray Stillson; sax/clt - Mora Huber
pno - Preston Moore
bjo/gtr - Fred Koons
traps - Leo Wolter
recorded I LOVE YOU/TRYING for Gennett; to be released Dec. 15th
- BILLBOARD, 12/22/23

SYNCO SEPTET

Springfield, Ohio - summer 1923
tpt/soprano sax - John W. Webb
tbn - Claude Jones
dir/sax/clt - Milton Senior
vln/tenor sax - Wesley Stewart
pno - Todd Rhoades (sic)
bjo - David Wilbourn (sic)
dms/mgr - William McKinney
- BILLBOARD June 30, 1923, p 53

TROMBONE BLUES

New York - The Melody Music Company has just released a new song from the pen of Spencer Williams... entitled "TROMBONE BLUES." The number was recently tried in vaudeville... by Wilbur C. Sweatman's orchestra and is now being featured nightly at the Roseland, 51st St. and Broadway, by Fletcher Henderson and his orchestra.

Billy Fowler orch at Club La Petite also.
- Quoted from Chicago DEFENDER, Feb. 21, 1925.

THE VAMPIRES (all-girl orch.)

NY - Roseland Ballroom
c. Feb or March 1927
tp - Jerry Stevens, Leona Henderson
tb - Ruth Hanlon
sx - Miriam Steglitz, Betty Schofield, Viola LaRoy
p/vcl - Virginia Webster
vln/dir/vcl - Miriam Hoffman
bj - Lee Weiss & Frieda Reuter
tu - Gertrude Case
dms - Ruth Rams
- Orch World, II:5, 3/27, p. 12

United Negro Improvement Association (M. Garvey) band concert

Sept. 6, 1923, NY
dir - Arnold J. Ford (ex-Jim Europe)
Vincent Sigler
J. van Putten
Allon Abramson
Arthur Reid
E(dgar?) Campbell (clt/sax?)
E. Ramirez
William Francis
Mrs. Genevieve Gibson
- BILLBOARD, Sept. 22, 1923

SAMMY WATKINS AND HIS ORCHESTRA

NY - Roseland Ballroom
2 weeks ending Feb. 7, 1926
tp - Floyd Baker
tb - Jack Miles
sx - Sidney & Sammy Watkins, Archie Rosetti
p - Chet Rybes
b - Ed Margurete
d - Myrtle Jacobs
- & Orch. World, I:7, 1/31/26, p. 7

WATSON'S BELL HOPS

Mobile Ala; tour - 1923
tpt - B. J. Hickey
tbn - F. W. Perry
sax/ldr - R. W. Watson
sax/clt - L. W. Skinnell
pno - Art Richardson
bjo - S. W. Ogle
dms - H. L. Moffatt
- BILLBOARD, Sept. 29, 1923, p 49

CHICK WEBB & ORCH.

NY - (ex Paddock)
c. March 1927
co - Robert Stark
tb - William R. Paris
sx - Johnny Hodges, Edward Williams
pf - Don Kirkpatrick
bj/str - Benjamin James
b - Leon England
d - Chick Webb (Wm. Webb)
- Orch World, II:5, 3/27, p 10

FESS WILLIAMS AND HIS ROYAL FLUSH ORCH.

NY - Savoy Ballroom
c April 1927 -
tp - George Roane
tb - Jelly James
sx - Otto Mickle (sic), Perry Smith, Fess W. (comedy)
p (none listed)
bj - Alie (sic) Blackwell
b - Clinton Walker
d - Ralph Bedell
- Orch World, II:7, 5/27 p 14.

Music-KLEE Speaking!

by Joe Klee

JAMMING WITH LESTER ... VOLUME TWO JAZZ ARCHIVES 34

BEN AND THE BOYS ... BEN WEBSTER JAZZ ARCHIVES 35

BEN WEBSTER and LESTER YOUNG had very little in common other than the fact that they both played tenor saxophone, both were born in 1909 and both played for a time with Fletcher Henderson's Orchestra. Actually Lester's tenure with Henderson was a brief matter of months and the main reason that he didn't make it with Smack's band is the major difference between Prez and Frog (as Lester and Ben were known to their fellow musicians).

Ben Webster was an extension of a tradition of tenor playing which developed out of Coleman Hawkins. It was the major tradition of swing tenor sax playing and it was especially so in the Henderson band where Hawkins had played for so many years. Webster fit into Hawk's chair like he belonged there. He was one of Coleman Hawkins' disciples and particularly in the Henderson era the sonic resemblance was often uncanny!

Lester Young, on the other hand, was blazing new trails. He had heard Frank Trumbauer and Bix Beiderbecke and despite his denials I, for one, believe he had listened to Bud Freeman. These players were already breaking the sort of harmonic barriers that inspired the young Lester into a more fluid, progressive style that finally ended up in the playing of his major disciple Charlie Parker as bebop.

MUSIC-KLEE SPEAKING (cont'd)

Yet the important difference within these recordings is not so much a difference between musicians as the difference between settings. Lester is recorded with two different and varying in quality rhythm sections on club dates with trumpeter Jessie Drakes and with trombonist Earl Swope. To be sure neither Drakes nor Swope are the top of the heap even in their own particular categories. There is no way that Dizzy Gillespie or Miles Davis needed to fear being cut by the tasteful but not masterful Drakes and to compare Swope's trombone work with that of either J.J. Johnson or Kai Winding would be only cruelty.

The major difference is that of the rhythm section. It has always seemed to me that difference between Lester Young at his best (the early Basie sides and the small band sides on Keynote) and Lester at his worst (some of the later Aladdin sides and some of the Verve sessions) is the comparability between the soloist and the rhythm section. When Lester had a rhythm section that made him want to play Basie, Green, Page & Jones for example) every side was a gem. The less inspiration he was able to draw from the rhythm the less inspiration he was able to give from within himself. There are a number of players of this type. Ruby Braff is a fine example of a player who makes the kind of demands of a rhythm section that mark him as a difficult man to get along with because he knows that if the beat isn't right... nothing's going to work. Other players such as Louis Armstrong and Sonny Rollins were able to rise above that and could function independently of a poor rhythm section if a good one was not available. This is not a point against Lester Young or Ruby Braff in favor of Louis or Rollins. Some horn players have their own rhythmic intensity which simply allows them to play more comfortably in more situations than horn players who need to rely on the rhythm section's strength.

Webster was not necessarily one of those players who had a percussive style but he seemed to be blessed through his life with better rhythm sections than Young had consistently available to him. Half of this LP is a transcription date which included Hot Lips Page on trumpet and Clyde Hart on piano. Interestingly enough both of these men were on the famous record dates that Chu Berry made for Commodore. There is Woody Herman V-Disk where the rhythm section includes Davey Tough. The drummer on the transcription sides was Denzil Best, one of the better modern drummers. There's a jam session side that includes Ellington on piano, Al Lucas on bass and Eddie Nicholson on drums and a TV aircheck that includes guitarist Mundell Lowe, bassist Eddie Safranski and drummer Ed Thigpen. Certainly the representations on this record given Ben the advantage of great rhythm all the way around.

Prez wasn't so lucky. According to the liner notes the rhythm players are not known for sure. If they were known it would be an act of mercy not to reveal the names of the soggy bunch that kept Lester earth-bound on the Washington D.C. date of the early 1950s. A number of possibilities are mentioned and the only suggestion I would dare make is that the drummer on the Washington set is most certainly neither Roy Haynes nor Jo Jones. On their worst day these two giants would have to play better than this. The 1950 Harlem dance date swings along nicely and could well have been Roy or Jo and Lester responds with appreciably better playing.

Another problem is that for the most part this is standard Lester Young repertoire and even considering the better sounding of the two dates it doesn't begin to approach the excellence of "DB Blues" on Aladdin or the "Lester Leaps In" with Basie's Kansas City Five Six or Seven, whichever it was. The one odd ball is the standout of the LP. After hearing Prez take the clarinet solo on Basie's "Blue And Sentimental" and Herschel Evans the tenor sax it is truly a revelation to hear Prez' idea of how to play this tune on tenor. It points up the differences between Young and Evans and that the tune works fine either way.

Webster also plays a lot of standards but the only one that he plays which would cause a self comparison is "I Surrender Dear". My preference for this recording may well be colored by my fondness for the infrequently recorded Clyde Hart who was one of the neglected players of the transitional swing-to-bop era. I would also take issue with liner annotator Les Line who claims that Don Byas cuts everyone on the jam, but then maybe

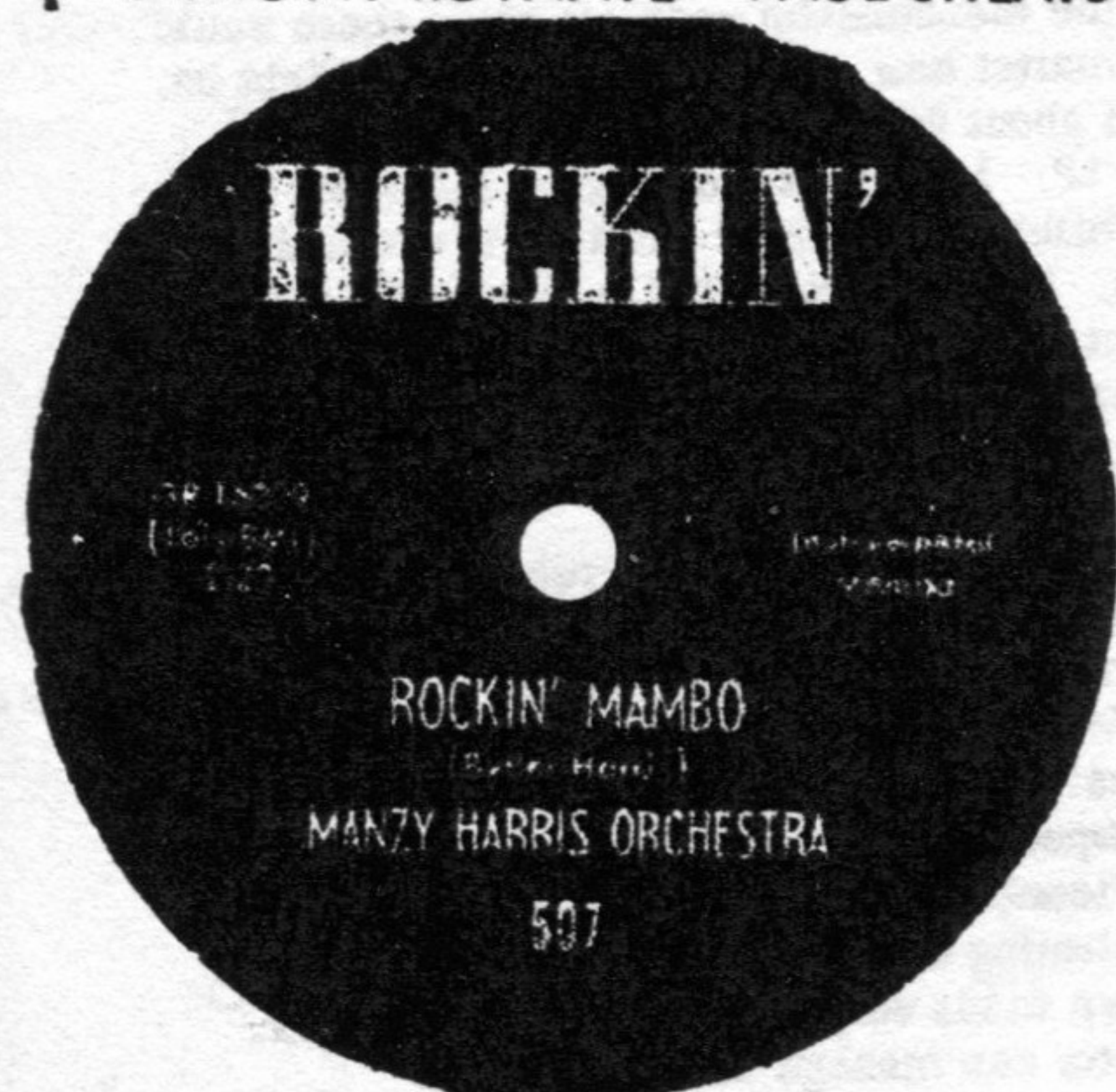
(continued on page 12)

RESUME.....
This completes the late WCA's 'Source Spots' research which has been in 7 installments appearing in RR issues 132 133 134 135/6 137/8 139/40 and the present issue.

RHYTHM & BLUES

ADDENDA
and CORRECTIONS

ANTHONY ROTANTE - PAUL SHEATSLEY



A KING label

Began about Dec. 1952

500
501 W.C. BAKER
Rumors About My Baby (GR 170-1)
Kenny's Hop (GR 171-1)

502 LEROY LANG ORCH
A Tenor Walls The Blues (GR 15023)
Cembo Boogie (GR 15025)

503 W.C. BAKER
Bessie Lou (GR 15034)
I Went Back Home (GR 15035)

504 RAY CHARLES ORCH / (GR 15009-1)
Walkin' And Talkin' To Myself
I'm Wonderin' And Wondering
/ (GR 15010-1)

505 MANZY HARRIS ORCH
Ain't Gonna Ride No More
Preacher's Making Eyes At Me

506 MANZY HARRIS ORCH
You're Gonna Know (GR 15037-1)
Crawlin' Around (GR 15038-1)

507 MANZY HARRIS ORCH
Rockin' Mambo (GR 15039-1)
Genge Mambo (GR 15040-1)

508 ROOSEVELT WARDELL W. ED WILEY O
Lest My Woman (GR 15045-1)
So Undecided (GR 15047-1)

509 LESLIE LOUIS
Riding Home (GR 15053)
Don't Do It Again (GR 15054)

510 GEORGE LAWSON ORCH
Blue Memphis (GR 15063-1)
Honkin' The Blues (GR 15064-1)

511 HAROLD YOUNG
I Love You For Myself
You're Gonna Miss Me Baby

512 LITTLE SAM DAVIS
1958 Blues (GR 15077)
Goin' Home To Mother (GR 15078)

513 EARL HOOKER
Sweet Angel (GR 15082-1)
On The Hook (GR 15084-1)

514
515 JOE ASHER
Daddy Dear
Photograph Of You

516 THE CHARMS
Heaven Only Knows (GR 15097)
Loving Baby (GR 15098)

517 JOHNNY LEWIS ORCH
She's Taking All My Money (GR 15065)
Jealous Man (GR 15066)

518 THE CRYSTALS
My Girl (GR 15101)
Don't You Go (GR 15102)

519 LITTLE SAM DAVIS
She's So Good To Me (GR 15079)
Goin' To New Orleans (GR 15080)

520

521

522
523 THE ECHOES
All That Wine Is Gone
Please Say You're Mine

524

525 JOHN LEE BOOKER
Peuring Down Rain (GR 15123)
Stuttering Blues (GR 15127)
526 WILBURT HARRISON
This Woman Of Mine (11057)
The Letter (11058)

527 WILLIE BAKER
Before She Leaves Town (GR 15109-1)
Goin' Back Home Today (GR 15110-1)

(Information from
researcher Peter Gibbon,
894 Crest Place, Westwood
N.J. 07625.....)
(continued from RR 137/8)

ADDITIONS TO BLUES RESEARCH 15....

MANOR 1017 Patience (1316)
Is... (1289)
" 1027 If... (1332)
I'm... (1330)
" 1041 It's... (1358)
For ... (1263)
" 1047 I'll ... (1398)
Save... (1399)
" 1049 I'd... (A1406)
I'll... (1408)
" 1075 That's... (I 1315)
" 1083 Wrapped... (1360)
I Found... (1410)
" 1123 Tell... (1602)
Little... (1653)
" 1163 Let's... (S-1264)
Just... (S-1288)
" 1179 You... (F 1753)
My... (F 1749)
" 1195 FOUR TUNES-Someday (You'll
want Me To Want You (A1651)
" 1257 Time... (1523)

J.O.B.
1004 ROY SNEED (voc.)
Don't Make Me Go To Bed
Too Young For Love

1116 ARIBIANS
To Look At A Star
Working and Gambling

COLUMBIA 30000 SERIES and their ORIGINAL NUMBERS.

30001	36873	30021	37464	30061	37684	30091	37789
2	36879	32	37465	62	37685	92	37790
3	36895	33	37466	63	37686	93	37791
4	36938	34	37467	64	37687	94	37792
5	36948	35	37468	65	37688	95	37793
6	37071	36	37469	66	37689	96	37825
7	37088	37	37470	67	37690	97	37827
8	37155	38	37471	68	37691	98	37928
9	37164	39	37472	69	37692	99	37945
10	37196	40	37473	70	37693	100	37951
11	37230	41	37474	71	37694	101	37965
12	37242	42	37475	72	37695	102	37977
13	37273	43	37476	73	37696	103	37983
14	37282	44	37477	74	37697	104	37990
15	37295	45	37478	75	37698	105	38029
16	37314	46	37479	76	37699	106	38043
17	37327	47	37480	77	37706	107	38055
18	37346	48	37481	78	37776	108	38064
19	37358	49	37482	79	37777	109	38070
20	37391	50	37483	80	37778	110	38093
21	37454	51	37502	81	37779	111	38099
22	37455	52	37560	82	37780	112	38400
23	37456	53	37573	83	37781	113	38145
24	37457	54	37579	84	37782	114	38149
25	37458	55	37584	85	37783	115	38161
26	37459	56	37595	86	37784	116	38173
27	37460	57	37680	87	37785	117	38176
28	37461	58	37681	88	37786	118	38180
29	37462	59	37682	89	37787	119	38190
30	37463	60	37683	90	37788		

1117 EDDIE CLARK (BB 10/31/58)
Disgusted Blues
Speaking of You (there's you)

1118 SAX KARI (BB 12/31/58)
Chocolate Fizz
Goldie

1125 WILBER CLARK (BB 7/18/60)
I'll Give My Whole Life
Zodioc Mambo

also reported as
1126 ERNEST COTTON (BB 7/18/60)
Sharron
Unusual Guy

ADDITIONS TO BLUES RESEARCH 14....
COLUMBIA 30000: At least the first
115 discs in this series were re-
issues from, or issues contemporary
with Columbia main series, at that
time in the 57xxx and 38xxx series.
The 30000 series issues and their
original numbers are seen above.

MERCURY 8000:
8069 was issued in 1/48
Add:
8177 BILLY VALENTINE ORCH.
Ain't Gonna Cry No More
I Want You To Love Me

8200 CAMP MEETING CHOIR
Didn't It Rain
(reverse ???)

8201 CAMP MEETING CHOIR
When I Get Home
(reverse ???)

8255 CARMEN TAYLOR (vocal) on Can't...

8257 add mx They... (4614)
Out ... (4613)

8259 RAVENS
There's No Use Pretending
(reverse ???)
..(This is probably the same issue
as Mercury 5764 -There's No
Pretending (4610)/Wagon Wheels
(4612)...

8270 add mx Be... (4911) (Issued 1952)
Heaven... (4912)

8280 HERB LANCE
Alone
Lonesome and Blue

8291 RAVENS
Rock Me All Night Long (9041)
(Write Me) One Sweet Letter (4609)

DETROIT Labels Research
**All following were announced in
BILLBOARD issues.....

BB Feb 2, 1946

"Detroit Jan 26 - Another record
company is slated to be added to the
growing roster of post-war firms in
the field when the Willow Walk Indus-
tries enters the pic about Feb 15.
Firm is headed by Len Pensler who in
pre-war days had his own band and is
now bringing out a new plastic record.
Firm has plant at Rockwood Mich., few
miles outside Detroit. Plans call for
operating as a jobbing plant for other
labels and to get its own label REGAL
Records going."

BB May 4, 1946, page 34

- Detroit has another Disker: BALCORA
"Detroit April 27 - Another small
record company is being started by
John D. Harney Jr. who has managed a
local record and music store for sever-
al years. New label will be called
Balcora Record. Company will not
attempt its own pressing facilities
now, but ultimately expects to do so.
Firm will specialize in hillbilly,
boogie woogie and race records,
Harney said. Artists signed include
Sale Hunter, Pep Jones and his Tenn.
Trail Blazes and Bob Pope and his
Victory playmates, hillbilly special-
ists, and Wally Werner, boogie artist.
First releases are expected in about 3
30 days."

BB Jan 19, 1946, page 18

"Frankie Masters just recently waxed
batch of sides for VOGUE, Detroit
waxery."

RAGGING the CLASSICS

JOHN SAM LEWIS

"Remembering 1976"

JOSEF HOFMANN and BRUNO WALTER

The two hundredth anniversary of the U. S. declaration of independence year reminded me that 1976 was also the one-hundredth anniversary of the births of several recording pioneers. The first instrumental soloist to record was born in 1876 as was the first conductor to appear on a modern long playing record.

Josef Hofmann was eleven years old when in 1887 he visited Edison's laboratory and recorded a few short selections for the Edison cylinder. Thomas A. Edison presented young Hofmann with a phonograph, which Hofmann took back to Europe with him. While studying in Berlin young Josef made several do-it-yourself recordings. None of these is extant now, and since the piano sounded so badly on early cylinders it's probably just as well that these have disappeared. I should mention, though that there was one pianist who made a cylinder recording before Hofmann did. She was a local piano teacher who played "Mary Had a Little Lamb" for Edison's new device, but Hofmann has to count as the first instrumental recording artist in any serious sense.

For a recording pioneer Josef Hofmann left us with a scant discography. He made a few sides for G&T in Berlin, about 1905. From 1911 to 1919 he recorded for U. S. Columbia, and in the 1920s he made some acousticals for U. S. Brunswick. Although he later made test pressings for Victor, HMV, and Columbia, no electrical recordings of Josef Hofmann playing the piano--with one exception--were issued during his lifetime. The exception was an LP of a portion of his Golden Jubilee concert that appeared on Columbia, with Hofmann's approval, a few years before his death in 1957.

Aside from a few LP transfers of Hofmann's piano rolls--none of which seems to be a very accurate representation of Hofmann's playing--the only recording of his listed in the Schwann Catalog currently is a single Victrola. This LP includes Hofmann's Victor tests of the 1930s and is filled out with several cuts from live performances. Although they can't be found in Schwann, fortunately for us much more Hofmann is available. A good many air checks have made it to LP from time to time, including one of the greatest concerto performances I have ever heard, a New York Philharmonic take of the Chopin Concerto No. 2 conducted by John Barbirolli. This recording is available only to members of the International Piano Archives, 215 W. 91st St., New York 10024. IPA has also issued live performances of the Chopin Concerto No. 1, the Beethoven Concerto No. 4, and the Rubinstein Concerto No. 4. Other live performances by Hofmann have come out on IPA including both the 1937 Golden Jubilee recital (complete, and in infinitely better sound than the incomplete Columbia LP) and the 1938 Casimir Hall recital, the last recital Hofmann played before giving up the directorship of the Curtis Institute of Music.

Collectors can be grateful to IPA for transferring much of Hofmann's early recordings to LP. The 1905 G&Ts (extremely rare in their original form) are coupled with the HMV 1935 tests on a single LP (IPL 110). When EMI gave IPA permission to issue the HMV tests, EMI did not allow the archive to use the HMV name, but the matrix numbers are quite recognizable to collectors. A second set (IPL 103) contains the issued Brunswick acousticals. Unlike the live performances, which can be distributed only to IPA members, the LP transfers, and the Jubilee and Casimir sets, can be bought by the general public.

Columbia had once planned to issue all of the early acousticals, as well as Hofmann's 1939-1940 tests, on a two record Odyssey set, but that plan was scrubbed during the vinyl shortage. If Columbia decides to revive the plan it will be interesting to see if the company actually issues everything, including alternate takes. In some instances different takes were issued in England from those that appeared in the U. S. That practice was not unusual with Columbia; some of the records of Arthur Friedheim, for instance, that the pianist had rejected, were issued in England. Although, unlike Friedheim, none of Hofmann's rejected takes were issued there, in some instances different takes appeared on English Columbia.

Unlike Hofmann, Bruno Walter is well represented on disks today. He lived well into the stereo era, and repeated his complete traversal of the Beethoven Symphonies that he had earlier done with the New York Philharmonic and the Philadelphia orchestras in mono. In addition, he made stereo re-recordings of the Brahms symphonies and the last six Mozart symphonies. Nearly all of these stereo re-makes were done with the "Columbia Symphony Orchestra," a pick-up group of top-flight Hollywood musicians. The stereo re-make of the Beethoven Ninth caused some problems because a good choral group was not contractually available to Columbia. This forced the company to record the final movement of the Ninth with different forces from those used in the preceding three movements. Nevertheless, even though Walter died in 1962, and record companies tend to suppose that recordings by dead conductors do not sell, a large proportion of the Walter legacy is still available.

Turnabout and Seraphim have reissued several of Walter's pre-war recordings, including his famous Vienna Philharmonic recordings of the Mahler "The Song of the Earth" ("Das Lied von der Erde," as it appears in Schwann) and a live performance of the Mahler Ninth Symphony recorded only a few weeks before the Nazis marched into Austria. A later recording of the Ninth, in stereo, is also available on Odyssey. Walter's reading of the Mahler Ninth is especially important because he not only was Mahler's intimate friend but he also conducted the first performance of the work. Since Mahler, who was a top-flight conductor as well as a composer, never made recordings, except for a few piano rolls, Walter is probably our closest link with the composer.

In the summer of 1948, Columbia initiated the LP era with all appropriate fanfare. The first two LPs to be issued bore Walter's name. Columbia ML 2001, the first 10" LP, was the Beethoven Eighth Symphony; Co ML 4001, the first 12" LP, was the Mendelssohn Violin Concerto. In each case the orchestra was the New York Philharmonic, and the violin soloist on the Mendelssohn was Nathan Milstein, who since that time has remade the Mendelssohn three times. Nowadays, if a company were to issue an LP with the Mendelssohn concerto alone there would be cries of outrage from the critics no matter how good the performance might be. The playing time of the Mendelssohn is about 25 or 28 minutes or so; yet the concerto is the only work on that early LP. Milstein's most recent recording of the concerto, on DG with the Vienna Philharmonic under Abbado, is coupled with the longer Tchaikovsky violin concerto. Back in 1948 12" LPs listed at \$4.85; the DG lists today at \$7.98, but of course most collectors can buy the record for much less than list. Even without allowing for inflation the present cost of LPs is actually less than in 1948 when one considers that more than 30 minutes a side can be got on an LP today.

Although primarily celebrated as a conductor, Walter also recorded as a pianist. The only recording of Walter as a piano soloist now available is the Turnabout reissue of the Mozart Concerto d-minor, K. 466, that he made with the Vienna Philharmonic before World War II. In other recordings he accompanies various singers. I have to admit that Walter is not my favorite conductor of Beethoven, Brahms, or Mozart; and I suspect that he will be remembered longest for his recordings of Mahler and other Viennese composers. Perhaps someday Turnabout, or someone else, will try reissuing some of Walter's Strauss waltzes. Bruno Walter had the Viennese style down to his very fingertips and conducted Strauss with an authority that no conductor can manage today.

Just arrived!

Turnabout has just announced a collection of Waltzes and Overtures by Johann, Josef, Strauss and Von Suppe. The conductors are listed as Walter, Krauss, Kleiber, Szell, Böhm, and Heger. I don't know what's on it and haven't seen the record in any of our local stores yet, but it's likely something of Walter conducting Strauss is on that disk. I wonder why inarnation they didn't throw in something by Weingartner?

PABLO CASALS and LIONEL TERTIS

One of the incredible coincidences in music is that the most famous violinist and the most famous cellist of the twentieth century were born on the same day, December 29, 1876. Although Pablo Casals, the cellist, lived to be 96 years old, the violinist, Lionel Tertis, actually outlived Casals. Tertis died early in 1975, aged 98.

Although they never recorded together, Casals and Tertis oftentimes played together both in concert halls and in informal sessions. In his book "My Young Years," Arthur Rubinstein, who seems to have a mind like a tape recorder, tells us not only that Casals and Tertis often played together during the early years of the First World War, but the great pianist remembers also what they played and how well they performed! Rubinstein was depending entirely on memory; he had no printed programs to refer to.

Casals' recording career began at this time (about 1915) when he made a few sides for Columbia. Unfortunately, the cello, like most of the lower strings, did not record very well, though Casals comes off better than most of his contemporaries did in the acoustical era. Most record collectors are not likely to own very many recordings made by cellists too old to have been influenced by Casals; however, a few earlier cellists, such as Heinrich Gruenfeld, Josef Hollman, and W. H. Squire, did record. Their recordings, and Casals', differ quite a bit. If we depend on the recorded-evidence we are left to conclude that before Casals no cellist exercised anywhere near the bow control he did.

There is, by the way, (Tim Brooks please note) an incredible foul-up in the Casals discography, one that is perpetuated in the discography published by Columbia for the commemorative set (Columbia M5 30069) and also in the 1975 British Ember (GVC 42) reissue of Casals' early performances. The error is traceable to the original tricolor label (matrix 48718) which announces that the piece is the Larghetto movement from the Mozart String Quintet in D-Major, K. 593, with a clarinet part added. It is not. The piece is actually the slow movement of the Clarinet Quintet in A-Major, K. 581. One wonders just how many goofs of that magnitude there are on early Columbians. Perhaps there actually was an unissued arrangement of the string quintet that Casals recorded. Otherwise, I can't imagine how such a gaffe like that could have happened. Anyway, it's time to put an end to that one.

Casals' subsequent career is so well known that one does not need to do more than sketch it out. When electrical recording came in, he, and his French colleagues, the pianist Alfred Cortot and the violinist Jacques Thibaud, made a series of trio recordings. Most have been transferred to LP and some, such as the Beethoven "Archduke" trio, are still in print. The Seraphim LP that contains the "Archduke" also has a previously unknown recording of the Beethoven "Kakadu" variations. The latter, because of rather poor sound, might have been initially rejected by the artists.

Casals, Cortot, and Thibaud formed their trio in 1905, and like jazzmen who have played together off and on for many years these three performers carved all their rivals. The trio broke up about 1930 or thereabouts, and much later Casals and Cortot had a falling out (Cortot had been pro-Nazi before the war) that was never really tidied over despite the pianist's attempt to patch things up after the war ended.

Casals' first orchestral records came about because he founded an orchestra in Barcelona in the early-1930s. The most famous record that orchestra made (still in print) was the Brahms Double Concerto with Casals and Thibaud as soloists and Cortot conducting. Casals conducted on several recordings, but none of these, so far as I know, was transferred to LP. He also recorded as a conductor with the London Symphony Orchestra. Some of the latter were issued on Victor black labels in the 1940s as cheaper alternatives to the more recent Red Seal issues current at the time.

Despite the fact that he was the most famous cellist, by far, of his time, Casals never made a complete recording, playing the cello, of so obvious a piece as the Haydn Concerto in D-Major. He did make an acoustical Columbia recording of a

(continued on page 10)

JOSEF HOFMANN'S MESSAGE TO THE MUSIC LOVERS OF AMERICA

A half a Century before American Audiences.
A record I am proud of. A record for
which I am grateful to the American people
from the bottom of my heart.
May I have the privilege and the
pleasure to continue playing for you
for many years to come, and may
I always justify the faith and
the good will which the American
Audiences have so graciously and
willingly placed in my artistic efforts
and ideals.

the occasion of
this letter was
Josef Hofmann's
GOLDEN JUBILEE
CONCERT at the
Metropolitan
Opera House on
Nov. 28, 1937.....

God bless you all.

Gratefully Yours,

Josef Hofmann

November
1937.

"He appeared on the stage last evening in a blue and grey striped sailor shirt, knee breeches,
and stockings, and looked, if anything, younger than he is." N. Y. Times, November 30, 1887.

PIANOPORTE CONCERTS
JOSEF HOFMANN.



MESSRS HENRY E. ABBEY
MAURICE GRAU



Metropolitan Opera House.

Tuesday Evening, November 29, 1887.

JOSEF HOFMANN

Under the direction of Messrs ABBEY, SCHOEFFEL & GRAU

PROGRAMME

1. OVERTURE, "Carnaval Romaine." BERLIOZ ORCHESTRA
2. CONCERTO in C major (No. 1) for Piano and Orchestra. (With Cadenza by Moschelles.) BEETHOVEN JOSEF HOFMANN.
3. "PHAETON," Symphonic Poem. SAINT-SAENS ORCHESTRA.
4. VARIATIONS. RAMEAU JOSEF HOFMANN.
5. OVERTURE, "Midsummer Night's Dream." MENDELSSOHN ORCHESTRA.
6. a BERCEUSE, } JOSEF HOFMANN.
b WALTZ, }
c NOCTURNE, } CHOPIN
d WALTZ, }
7. POLACCA for Piano and Orchestra. WEINER-LISZT JOSEF HOFMANN.

CONDUCTOR. ADOLPH NEUENDORFF

* Phaeton, son of Helios and Klymene, has obtained permission to drive the chariot of the Sun; but his hands, unaccustomed to the task, fail to keep control over the fiery chargers and they are led astray. The flaming chariot, thrown out of its course, approaches the Earth, and as all the Universe is thus threatened with destruction by the flames, Jupiter, by a flash of lightning, checks the imprudent Phaeton, throwing him into the river Eridanos.

ACTING MANAGER. MR. MARCOS R. MAVER.
BUSINESS MANAGER. MR. W. H. MORTON.
REPRESENTATIVE. MR. J. T. S. LEBERGER.
MANAGER FOR MASTER HOFMANN. MR. CHAS. WOLFF.

Reproduction of Josef Hofmann's Debut Programme

RECORDINGS MADE IN EUROPE AVAILABLE FOR THE AMPICO

Ampico Music Rolls
1925



Josef Hofmann

IN JOSEF HOFMANN we have one of the rare instances where an infant prodigy has fulfilled the promises of his earlier years. He will be recalled by many as the child wonder of the early nineties, and his gifts have developed and blossomed until he now occupies a place in the very front rank of the greatest pianists of all time. He endows his interpretations with the highest artistry, and his playing is a never-failing delight.

Hofmann was born in Cracow, Poland, on January 20, 1876; his father before him was also a pianist. His latest teacher was Anton Rubinstein, with whom he has been compared in his superb grasp of all that pertains to the pianistic art.

Played by JOSEF HOFMANN

60371H SCHERZO, Op. 16, No. 2,
E Minor. Mendelssohn 2.00

This charming "Scherzo" is very closely related to the fragile fairy music which Mendelssohn has composed to a "Midsummer Night's Dream." It is Titania again with her elfin court dancing in the moonlight. Assembling to the sound of a fairy trumpet, the little spangled creatures trip lightly, singly and in groups with bewitching grace and exquisite delicacy. Toward the end the Queen and all her court execute a captivating manoeuvre pictured in a cascade of shimmering tone.

50557H TANNHAUSER, "Overture"
Wagner 2.00

Josef Hofmann's playing of this celebrated "Overture" has long been famous. It is a veritable tour de force of piano playing, and reproduces to an amazing degree the orchestral effects and magnificent sonority of this fine example of the early work of its great composer. In it are seen many evidences of the greater Wagner of the Music Dramas, "The Ring of the Nibelungen," "Tristan and Isolde," "The Meistersinger" and "Parsifal."



NEW YORK
HERALD TRIBUNE,
MONDAY,

FEBRUARY 18, 1937

Josef Hofmann Is Dead; Pianist Won Fame at 9

LOS ANGELES, Feb. 17 (AP)—Josef Hofmann, eighty-one, famed pianist, died last night in a Los Angeles nursing home.

A Child Prodigy
A concert pianist of international fame when he was nine, Mr. Hofmann outgrew the stiff reputation of child prodigy to become one of the great pianists of all time.

He was also a composer, teacher, director of a conservatory and inventor of automobile accessories.

Two concerts he gave at the Metropolitan Opera House illustrated his varied career. The first was his American debut, Nov. 29, 1887, when he was eleven. The second was his golden jubilee recital of Nov. 28, 1937.

Ranked With Paderewski
In the intervening years, Mr. Hofmann ranked with his fellow Poles, Ignaz Paderewski, as the two leading pianists of their time.

Mr. Hofmann was born at Cracow, Poland, Jan. 20, 1876, son of Casimir and Mathilde Wysocka Hofmann, both musicians. When he was five, his father had his older sister, Wanda, instruct him in piano.

At the age of nine, already a concert pianist, the boy toured Germany, France, England and the Scandinavian countries.

A Sensation at 11
His fame led to an American tour which was cut short by the Society for the Prevention of Cruelty to Children because of his age—eleven. The society intervened with the New York firm of Abbey, Schoeffel and Grau, predecessors of the Metropolitan Opera Co., to have his father cancel twenty-eight of the engagements. Nevertheless, his initial appearance in November, 1887, at the Metropolitan was one of the sensations of the day.

Henry E. Krebbs wrote in The New York Herald Tribune of Nov. 30, 1887, that "the audience listened at first in amazement, then in admiration, and at last surrendered themselves to a feeling of affectionate regard for the Heaven-gifted genius."



movement from the work, and for Philips he conducted the concerto with Maurice Gendron as soloist, but we lack Casals' own interpretation of the work. He did, however, record a fine performance of the Dvorak Cello Concerto with George Szell (now on Seraphim), and for a brief time a much later performance, with a pick-up orchestra conducted by Alexander Schneider, was issued on Everest. The latter, withdrawn quickly, was a kind of embarrassment. Casals had intonation problems as well as the customary grunts and groans so many of his live performances have. The Everest, however, is probably his rarest record even though the earlier recording is infinitely better. I once saw the Everest offered by a dealer for \$50.00. Perhaps he got that kind of money for the record, but if I didn't already own the thing I certainly would not pay that kind of money for it, and I have too much of a conscience to sell my copy for even half the amount!

For political reasons Casals refused to perform in countries that recognized Franco's Spain (he made occasional exceptions to that rule), but as he got older he turned more and more to orchestral recording, and some of his later records are outstanding. His recording of the Mendelssohn Italian-Symphony is so vigorous that one would swear, hearing it, that the conductor was a highly talented young man with strong notions as to how the piece should go. Instead, Casals was nearly 90 when he recorded it! His recordings of the last six Mozart symphonies, with the Marlboro Festival or the Casals Festival orchestras, are as good as any of the competition. I prefer his to Walter's, who makes Mozart sound rather tired and worn out. Other outstanding recordings are his Bach Brandenburg concertos, the Bach Suites for orchestra, and the Brahms Haydn Variations (not listed in Schwann 1 but available in Co M5 30069 in stereo). The Bach Cello Suites, recorded in the 1930s, are now in a three-record Angel set.

Lionel Tertis is not nearly so well known among the general public as Casals was principally because he retired from active concert work in the early 1930s to devote himself to teaching and developing newer and better violas. Musicians, and record collectors, though, revere his name. Before Tertis' time no one took the viola seriously as a solo instrument, or at least no one contemplated a career as a viola soloist. As a result, the violist's repertory was skimpy when Tertis set out to make himself an instrumental soloist.

To offer varied programs Tertis transcribed many works for other instruments. He also persuaded William Primrose to give up the violin in favor of the viola, and it may be said that Tertis and Primrose were the first violists to enjoy independent careers.

Tertis made a fairly large number of recordings in late-acoustical and early-electrical days for Vocalion and HMV, but his personal triumph was the recording he made in 1933 of the Mozart Sinfonia Concertante for Violin and Viola, K. 364. Although today most Mozart critics, as well as the public, regard the Sinfonia Concertante as one of the composer's greatest works, it was almost never performed, at the beginning of the century, until Tertis rediscovered it. His partners in the recording were Albert Sammons and Sir Hamilton Harty conducting the London Philharmonic.

I have never found any recording of the Sinfonia that I've heard completely satisfying, and I'm always hoping a definitive recording will someday be made. The closest anyone has come is Tertis' reading, but in this case the violinist is not in Tertis' class as a performer. Too bad Tertis could not have had someone like Joseph Szigeti as a partner. Obviously, the recording is quite old and a better sounding reading would be welcome.

In his zeal to make transcriptions, Tertis made an arrangement of the Mozart Clarinet Quintet for viola and orchestra. In the 1930s making transcriptions of early masterworks seemed to be regarded as evidence of a misspent youth, and even today some people get huffy with a pianist who has the temerity to play Bach. When he heard a performance of the Tertis arrangement of the clarinet quintet, one stuffy British reviewer protested by remarking, "Mozart knew best." Tertis mildly replied that being second best to Mozart was truly an honor. Tertis could scarcely have done otherwise; there simply was not a large enough solo repertory for the viola. He deserves the credit for making the viola the solo instrument it has since become. Yet, compared to Casals, Tertis is scarcely remembered.

Comments to John Sam Lewis, P. O. Box 19475, University Station Arlington, Texas 76019

DIGGIN' THE GROOVES (Continued from p.3)

GENE NORMAN at GNP recently sent me some items worthy of mention here in "DTG'S" before I leave you this issue:

On GNPS 9036 we find JACK SHELDON (that zany trumpeter in the band on the Merv Griffin show) & his All Star Band, including such Jazz Greats as Chet Baker, Art Pepper, Conte Candoli, Pete Jolly, Red Callender and Buddy Clark (not the singer!) and, on GNP 9037, "THE LEGENDARY SIDNEY BECHET", with a lot of that super soprano sax sound, as only Sid could produce; this LP includes the very pretty "Petite Fleur" GNP 9038 & GNP 9039 are two more in the GNP series paying tribute to the immortal DJANGO REINHARDT; and while Stephane Grappelly is heard on violin on some cuts, he's not on all of them. These are the kind of items you can put on the old turntable, sit back and relax with a tall one in your hand, (but if you're a teetotaler the last item isn't even necessary!) Dim the lights, and soak up some of the finest music that ever found its way into the grooves! CORKY HALE on GNP 9035 perhaps shouldn't be reviewed in a reissue column, but there's so little of the swinging sounds of the harp around I thought I'd better tell you about it just in case you're a harp freak(!) and Corky is joined by Buddy Collette, Red Mitchell, Chico Hamilton and others to bring you a fine program of George Gershwin and Vernon Duke tunes I'm sure you'll enjoy.

By this time I'm certain the boys at RR feel that I have over-stayed my visit this issue, but there was quite a bit of news to bring you, and I've still got quite a pile of LP's to tell you about in the NEXT issue, so I hope you'll be back with us then. As usual, if you have any problems finding any item reviewed here, or require information of any kind, I'll do my best to be of assistance; just write to me at PO BOX 3537, SAN RAFAEL, CA. 94902.



Assorted additions, corrections and other junk concerning recordings in Brian Rust's compilation, JAZZ RECORDS 1897-1942, listed by Bill Frase. 1957 BREW AVE.S., MINNEAPOLIS MINN. 55416

- PAGE 37 Ambrose To Mx GB-6846-1 add Dec 3533
- PAGE 38 Ambrose Mx TB-3140-1 was used in error for Erskine Tate Mx E 3140 on some copies of Br80063
- PAGE 54 Louis Armstrong Mx 400968-C on Cl 291528 is dubbed Mx 400967-B on Od 279742 is dubbed /19601
- PAGE 55 Louis Armstrong Mx 402224-A on Voc 3303 is dubbed & renumbered/
- PAGE 58 Louis Armstrong Mx 404412-E also appears on OK 41463
- PAGE 59 Louis Armstrong Mx 404413-E also appears on OK 41463
- PAGE 60 Louis Armstrong Mx 405059-4 is renumbered 151886-1 on Col. 2574-D Louis Armstrong Mx 405061-1 is renumbered 151885-1 on Col. 2574-D
- PAGE 73 Atlanta Merry-makers: I suggest it would be better to list all of the Mike Masiello GG groups together under his name or at least under one heading in future editions.
- PAGE 91 There is a discrepancy between the listings here and the ones under Red Norvo's name, but I will only list alternate takes, etc. here. Mildred Bailey To Mx 22565 add Take 2; To Mx 22566 add Take 3; To Mx 22769 add Take 2; Name Mx 23301-2 also appears on Voc 4282 under Bailey's/
- PAGE 92 Mildred Bailey Correct Vocalion issue for Mxs 23464 & 5 is Voc. 4406
- PAGE 94 Mildred Bailey Mx 26464-B also appears on Col 35921
- PAGE 98 Smith Ballew Mxs 17485-1 & 17487-1 also appear on Ban 33456
- PAGE 101 Billy Banks. I suggest that it would be better for all of these discs except the Victor test to be listed under Rhythmmakers.
- PAGE 105 Charlie Barnet Mx 14123-1 is also on Per 15833
- PAGE 128 Bix Beiderbecke Mx 12140 is on HRS 23, 12141 is on HRS 22
- PAGE 157 Jack Bland Why not put these under Rhythmmakers too?
- PAGE 174 Boswell Sisters Mx LA-294-A also on OK 4239 This is probably true of many Voc masters listed in the book. Also Mx 15254-A.
- PAGE 176 Connie Boswell Mx 11332 is take A. Mx 11333 is take A.
- PAGE 190 Bdwy BellHops: Mx 141614 is take 2
- PAGE 191 Bdwy Bell Hops: Mx 142635 is take 1, has a vocal by Irving Kaufman, and also appears on Sil 3280
- PAGE 194 Broadway Broadcasters Mx on Per 15126 reads 23575. It may be A, but is not B. Mxs E28394 and E-28396 both have vocals, at least on Br 4124
- PAGE 215 Chick Bullock Mx 9365 add take 3 and Ban 0641 Mx 9774 add Voc 685 Mxs 9803-1 and 9805-2 add Re 10046
- PAGE 216 Chick Bullock Mx 9920 add Voc 685 Mx 10358 add takes 1, 3 and Ban 32081
- PAGE 93 Mildred Bailey Mxs 24627 to 24630 should read 24427 to 24430
- PAGE 232 Sammy Artler Mx C-2010 is take 1, Mx C-2011 is take 1
- PAGE 240 California Ramblers Mx 979 add take 3
- PAGE 241 California Ramblers Mx 1009 add take 4
- PAGE 257 California Ramblers Mx 7275 add take 1 Mx 7276-2 does not show on my copy of Ban 6007 It does not sound like C.R. and has vocal by The Jolly Trio, so another recording of this tune may have been used on some copies.
- PAGE 258 California Ramblers Mx 107644 on PA 36653 reads "After You're Gone"
- PAGE 267 " " On Mxs 149129-3 and 149131-2 the vocalist is Irving Kaufman. Publix 1081-P is labeled as "The Capitoliens"
- PAGE 271 Calloway's Hot Shots Add note: " and on Vic 24037 for Roane's Pennsylvanians.
- PAGE 276 C. Calloway: Mxs 78503 & 78506: Correct BB # is 6819
- PAGE 288 Joe Candullo Some copies of Ban 1839 pressed from Mx 6806-3 to Mx 2242 add Take A and correct Ro # is 307
- PAGE 299 Carolina Club O.: Mx 401778 is a waltz
- PAGE 300 " " Mx E-35875 is take A; Mx E-36465 is take A Mx E-36687/8 both have vocals by Skinny Ennis
- PAGE 311 Casa Loma O.: Mx E-36502 is take A on Br 6611 at least
- PAGE 314 " " O: Mxs 13878 and 13880 are both take A
- PAGE 315 " " O: Mx 15080 is take A; To Mx 15081 add take B
- PAGE 316 " " O: Mx 38676 is take B, Mx 38677 is take A
- PAGE 363 Eddie Condon: Mx 14194-B Correct issue is Col 36008
- PAGE 369 Coon-Sanders: To Mx 48725 add take 3
- PAGE 373 Frank Cornwell: Mx 143327 is take 3 and also appears on Sil ?
- PAGE 385 Ida Cox Mx 29279 add take 2 (On OK 6405)
- PAGE 399 Bob Crosby To Mx 91515 add take A
- PAGE 422 Charlie Davis It might also be noted that Gnt 20353 is 12" and contains advertisements for Perfect Circle Piston Rings as well.
- PAGE 442 Dixieland Jug Blowers Mx 38638-2 has vocal by Elizabeth Washington
- PAGE 447 Johnny Dodds Mx C-798 Correct Mt # is 12034
- PAGE 455 Dorsey Bros. Mx 9279-2 Correct Ban issue is 0589 Mxs E-36947 & E-36948 vocalist is not Scrappy Lambert. It's probably Paul Small

(To Be Continued)

Modern Eyes-zing Bob Porter

.....
LK Editor note: As far as we can determine a few of the more eclectic blues items in the following listing has appeared in Leadbitter and Slaven's "Blues Records" discographical work - however the variety of artists in the Bob Porter compilation herewith gives the researching reader an easy to define across-the-board alphabetical check list for further investigation. Please note that this listing includes everything from pop, to blues, to jazz to R&B vocal groups and gospel.
.....

According to Bob Porter, "...This list of UNISSUED MASTERS is from mid - 1960 evidently just prior to the label being sold... doubt whether there is much of anything after this."

P.S... Bob has been really heavy into Saver research releases plus he's writing a weekly column for CASH BOX.

ALADDIN RECORDS --- UNRELEASED MASTERS

RAY AGEE SESSION
RR-2032 You Brought It On Yourself

THE ALADDINS SESSION
RR-2343 Eternally

JESSIE ALLEN & JAMES GILCHRIST SESSION
NO-1872 Shake 'Em Up
NO-1875 Boogie Woogie Mama

GENE AMMONS SESSION
302 Jack's Town
304 Barties Meets Gene

ERNIE ANDREWS AND HIS QUINTET SESSION
110 Don't Blame Me
111 Two Kinds Of Women
86 You Chased The Goody Goody
Out Of My Eyes
87 So Easy To Say Forgive Me

THE BACHELORS SESSION
AV-12 Feel So Bad
AV-13 Dream

BILL BARRALL SESSION
MR-2684 I'll Always Be in Love With You
MR-2685 Please Listen To Me

EARL BOSTIG & HIS BAND SESSION
275 Willie's Boogie

CALVIN BOZE SESSION
RR-1515 Lizzy Lou
RR-1559 No More

CALVIN BOZE SESSION
RR-1971 Kiss Me Again

CHARLES BROWN SESSION
NO-2735 All Is Forgiven
NO-2724 Knock Me A Kiss
NO-2729 No Greater Love
NO-2731 You Taught Me To Love
CAP-2485 I See By The Papers
CAP-2490 To-Morrow
RR-2330 I've Been Saving My Love For You
RR-2213 Good Night My Love
RR-2020 If I Could Call My Baby
RR-1753 Love Is A Gamble
RR-1526 It's Rainin'
RR-1530 Be Still My Heart
RR-1524 One Never Knows Does One?
RR-670 My Interpretation Of Love
RR-671 You Gave Me Everything But Love
RR-675 I Stumbled Over You
RR-614 I Don't Care Who Knows
RR-606 What A Life
RR-605 Dedicated To You

JOE BURTON SESSION
RR-2046 BeerBarrel Polka
RR-2047 Jambalaya
RR-2049 Wiggin' Out
RR-2049 Mood
RR-2050 Stomping With Pianos
RR-2051 Ida
RR-1838 Wastepaper Doll

CHAMP BUTLER SESSION
RR-3038 My Dreams
RR-3039 Ramona

THE CAROLS SESSION
RR-2786 I Call You Mine

Cha-Paka - SHAWEES SESSION
NO-2063 You Made Me Love You
NO-2065 Feeling Sad

LITTLE MISS CORNSHUCKS SESSION
RR-925 How Long

HOMER CRAIN SESSION
D-32 Worsome Things
D-33 Heartbreaking Mama

PEE WEE CRAYTON SESSION
RR-1792 Pee Wee's Blues
RR-1795 Blues Before Dawn

CRAWFORD BROTHERS SESSION
CAP-2857 Long Walk

THE CRYSTALS SESSION
CAP-2772 Up On A Cloud
CAP-2775 Charlie Boy

EARL "GRAND PAPPY" DAVIS SESSION
NO-1780 Let's Play For Keeps
NO-1783 Teardrops And Memories

EDDIE DEAN SESSION
ODE-1710A Bimbo
ODE-1710B No, No, Grandma

FLOYD DIXON SESSION
RR-1808 Cuba (Going To Cuba)
RR-1584 Long Distance-Telephone Blues
RR-1589 Evil Lover Blues

FLOYD DIXON with JOHNNY MOORE'S
THREE BLAZERS SESSION
RR-1571 Wino Blues
RR-1575 Travelin' Man-Hard Road Blues
RR-1576 Blues In My Heart

TOMMY DUNCAN SESSION
FW-2022 San Antonio Rose
RR-1871 I Hit The Jackpot
RR-1720 Footloose Buckaroo

THE FIVE KEYS SESSION
AV-5 How Could You Do This To Me
RCA-2099 When You're Gone
RCA-2100 White Cliffs Of Dover
RCA-2116 Will My Heart Stand A Chance
RCA-2117 Yearning
RCA-2118 Ghost Of A Chance
WOR-2026 Serve Another Round
WOR-2027 If You Only Knew
WOR-1745 Do I Need You

FIVE PEARLS SESSION
A-1 Please Say You Love Me
A-2 Real Humdinger

THE FLAMES SESSION (JETS)
UN-2171 Let's Talk It Over
UN-2172 Tears Come Tumbling Down

FOUR KINGS SESSION
7 Angel Child Blues
8 Kickin' My Love Around

JOHNNY FULLER SESSION
CAP-2361 My Darling Or I'm Crying
CAP-2363 My Heart's On Fire

FATS GAINES & FREDDIE STRONG SESSION
SF-2003 Hello Baby Blues
SF-2004 Going Back Home

CLARENCE GARLOW SESSION
RR-2186 Jumping At The Zadacoe
NO-2093 Hey, Mr. Bon Ton

GREAT GATES SESSION
CAP-2602 How Can I Stay Away
CAP-2603 Cry, Baby, Cry

LLOYD GLENN SESSION
MR-3097 Yancy Special
MR-3070 Willow Weep For Me
MR-3071 I Can't Give You Anything But Love

JIMMY GRIER SESSION
18 To Each His Own
19 Anita's Boogie

THURSTON HARRIS SESSION
RR-3033 You Don't Know
RR-3034 Tell Me So

PEPPERMINT HARRIS SESSION
RR-1912 Every Dog Has His Day

WYNONIE "MR. BLUES" HARRIS & BIG JOE TURNER
SESSION
4079 Going Home
4080 Blues

FRANK HAYWOOD SESSION
RR-1699 I've Got To Pay
RR-1700 Still You Don't Believe Me

EDDIE HAZELWOOD SESSION
RR-1732 I've Tried So Hard

HARRY THE HIPSTER SESSION
RR-2193 Cinderella

LYNN HOPE SESSION
AV-2497 Shanty Town
AV-2502 One More Time
AV-2503 Miserlou

EARL HOLLAND SESSION
NO-1785 Blinded By Love
NO-1787 Souvenirs In My Heart

LIGHTIN' HOPKINS SESSION
450 Can't Get That Woman Off My Min
505 Come Back, Baby
508 You're Not Going To Make A Fool
510A Howling Wolf Blues
HTN-1 Mistreated Blues
HTN-7 Sun To Sun
HTN-5 See Baby Blues
HTN-10 Ain't Foolin' No More
HTN-12 Whiskey Blues
HTN-13 Lorreta's Blues

IRVING IRVING & HIS HARMONICAIRE'S SESSION
RR-1626 Sentimental Journey

ILLINOIS JACQUET SESSION
482 I Surrender, Dear
261 Riffin' With Jacquet

LONNIE JOHNSON SESSION
4008 Why A Man Goes Wrong
4011A I Love It

MARI JONES SESSION
RR-1615 I Paid The Price
RR-1618 My Wonderful One

LOUIS JORDAN SESSION
AV-6 Till We Two Are One
AV-12 Private Property (No Trespassing)
AV-15 For You

SAUNDERS KING SESSION
Nobody Wants Me

RICHARD LEWIS SESSION
RR-2300 Night After Night
RR-2302 My But I'm A Fool

JOE LIGGINS SESSION
CAP-2816 Justina
CAP-2817 Shake
CAP-2818 Tell Me So
CAP-2819 Go Ahead

ALEXANDER LIGHTFOOT SESSION
NO-2057 Fast Jump
NO-2058 Fast Jump

CLAYTON LOVE (Raymond Hill) SESSION
UN-1988 His Eyes
UN-1989 I Love To Tell The Story
UN-1990 My Song Of Love
UN-1991 Don't You Think I Ought To Know
UN-1992 I Guess My Love
UN-1993 She Doen Quit Me
UN-1995 Come Rumba With Me
UN-1996 Sadie's Gone
UN-1998 Weary Blues
UN-1999 My Baby's Gone Back Home
UN-2000 My Baby Is Quitting Me

BOBBY MARCHAN SESSION
NO-2024 Don't Play Your Good Man Cheap
NO-2026 B. M. Blues

JOHN & JUDY MAUS SESSION
MR-3005 Honey Bun
MR-3006 Hello Baby

MASTER ON RUSTY MCDONALD
HTN-KTRM-100 Don't Break My Heart
HTN-KTRM-103 Forgive And Let's Forget

JAY MCSHANN SESSION
RR-640 Everything Will Be All Right
RR-641 Pic's Boogie
RR-642 Scotty's

BOBBY MERRELL & HIS ORCHESTRA
144 Cryin' And Singin' The Blues
147 Homework

AMOS MILBURN SESSION
NO-2841 Shake-Shake
RR-401 Rainy Weather Blues
RR-2668 I'll Be True
RR-2272 After While
AV-51 Without Someone To Call Your Own
AV-53 Sorrowful Heart
CAP-1985 Stormy Weather
RR-1673 Real Crazy
RR-1675 Women, Women
RR-1501 Atomic Baby

RR-921A Melting Blues
RR-922A Can't You See What You're Doing
RR-923A Playing It Straight Baby
RR-926A Donald's Idea
RR-902 Blue & Lonesome
RR-661-1 Won't You Kinda Think It Over
RR-663-1 Where Are You
274 Wolf On The River
276 Frank's Blues
280 Hen Party
281 Rocky Road Blues
282 Lonesome For The Blues
283 Slow-Down Blues
250 It's A Married Woman
251 My Tortured Mind
252 Don't Tell Her
255 Rapture In Bloom
256 Hard-Driving Blues
257 I'm Gonna Leave You
162 I've Tried To Prove My Love, Dear
163 Mean Woman
164 Laddin Boogie
165 Nickel Plated Baby

THE MONITORS SESSION
NO-2618 Guiding Light
NO-2619 O, Daddy, O

JOHNNY MOORE'S THREE BLAZERS
RR-1758 Can't We Start Anew
RR-1760 If You Will Come With Me
RR-1761 It's You Again

BOB MORRIS SESSION
RR-620 Empty Heart
RR-621 Cry Baby Cry

JOE MORRIS SESSION
290 Telegram
291 Joe's Boogie
292 Johnny's Blues
293 Mop Si Bo Sop
294 Better Luck Next Time

DOYE O'DELL SESSION
RR-1861 The Man Behind The Throttle
RR-1756 A Pretty Woman For To Boss

SONNY PARKER SESSION
RR-802 Sonny's Blues

LA MELLE PRINCE SESSION
RR-1561 No Time For Me
RR-1563 Real Lovin' Woman

PETE PYLE SESSION
NT-1771 It's So Hard To Be Just A Pal To You
NT-1772 I Drink To Drown My Troubles

DESSA RAY SESSION
RR-2136 Crying Over You

EDDIE REDDING & RED SAUNDERS SESSION
25-1005 Strange Man Blues
25-1006 Young Man Blues
25-1008 Undecided Blues
25-1009 Walking Card Playing Blues
25-1010 Evil Woman Blues

BOBBIE ROBINSON & GROUP SESSION
64- Operation Blues

THE ROYAL TRAVELERS SESSION
NY-2510 Say A Word
NY-2511 Rock In The Weary Land

SEARCHERS SESSION
RR-3018 T. V. Blues

SHIRLEY & LEE SESSION
NO-3083 So Tired
NO-2838 Before I Go
NO-2890 Everything
NO-2891 Will We Be Forever Happy
NO-2506 I'll Do It
NO-2507 Tell Me So
RR-2206 I Didn't Want You
RR-2206 Glad To Be Home
NO-2144 No Name
NO-2060 Korea
NO-2014 House Party
NO-2016 The Real Thing

EFFIE SMITH SESSION
1520A Haunted By The Blues
151-B Effie's Boogie
151-A Nothin' You Can Do
152-B What You Puttin' Down
153-A Go Ahead With Your Lucky Self
153-B Sugar Daddy

JOE SMITH SESSION
RR-2174 Lonesome Shadows

SOUL STIRRERS SESSION
X3 It's A Blessing To Call

(Continued on page 12)

Aladdin-Unreleased(cont'd)

SPIRITUAL FIVE SESSION

RR-652 I Must Tell Jesus
RR-654 How Long

NICK STUART SESSION

RR-1542 Toscelli's Serenade
RR-1543 Whiffenpoof Song

THE TRAVELING FOUR SESSION

RR-1679 Around The Altar
RR-1680 Pack Back My Burden

THE TRUMPETEERS SESSION

OR-1567 Behold The Bridegroom Cometh
OR-1568 Nicodemus
OR-1565 If I Had My Way
OR-1566 Honey In The Rock
RR-804A Oh Today
RR-806A Times Winding Up
RR-808A Zion Moan
S-1 High, Low And Wide
S-3 Humble Yourself
S-4 Tell It Wherever I Go
S-8 Tell God About It
S-9 Don't Drive Him Away
S-10 Work 'Til The Day Is Done
S-13 When He Comes
25-1036 My God Call Me
25-1038 When I've Done The Best I Can

JOE TURNER SESSION

25-1001 Nobody In Mind

TWO QUEENS AND A KING

MR-2752 Don't Leave Me
MR-2753 His Lips Touched Mine

THE VICE-ROYS SESSION

RR-2334 Oochie Patchy
RR-2336 Don't Cry

JESS WATSON

MAXWELL DAVIS & HIS ALL STAR SESSION

171- Cling To You
172 Watch That Woman
173 Have I Got You
174 Once In A While
175A Address Unknown
175B Please Be Kind
176 Where Are You?
177 This Love Of My
178 All My Life
179 All Of Me
180 Moonlight Mood
181 Under A Blanket Of Blue

WINSTEAD "DOODLES" WEAVER SESSION

RR-1926 The Wrestling Match
RR-1927 Dribbler's Gin

JULIUS WECHTER QUARTET SESSION

AA-2860 Dave's Tune
AA-2861 Blues Riff
AA-2862 Greensleeves
AA-2864 Melancholy Serenade
AA-2865 Lover Man
AA-2866 Peanuts
AA-2868 Undecided
AA-2869 Get Happy
AA-2870 Between The Devil And
The Deep Blue Sea

WILBURN WHITFIELD AND THE PLEASERS SESSION

RR-2917 For The Lady

DOROTHY MAE WILLETT SESSION

189 Singing In My Soul
191 What Could I Do
195 A Closer Walk With Thee
196 I Wonder If I'll Ever Get To Heaven
197 Go Ahead
198 Stand By

LESTER YOUNG SESSION

140 Avalon
142 Lester Smooths It Out

ZION TRAVELERS SESSION

RR-2149 I Hear Voices
RR-2150 Joe White's Closing Time
RR-2071 Close To Thee

comments to Bob Porter, 79 Lincoln Ave.
Bergenfield, N.J. 07621.

Music-KLEE Speaking(cont'd)

it takes older ears to appreciate the greatness of another too seldom recorded player, Buster Bailey. There's not much point in saying who cut who in the jam, however, because the important thing is that we have a whole LP of UNISSUED Ben Webster here and another of UNISSUED Lester Young.

Any tenor saxophonist in any style of jazz needs to at least hear these sides and be aware of every note that Frog and Prez played. Jazz fans of the swing era will want these sides and I think if the modernists listen to them they'll hear where Charlie Parker came from and if the traditionalists listen to them they'll hear where Bix and Tram went to. It's pretty much an unbroken chain with Lester Young at the center of it. As for Ben Webster all I can say, being an incorrigible romantic myself, this is some of the prettiest tenor sax playing available on records. Some of the up-tempo hot boys may get the jump on Webster but when it comes to a pretty rendering of "Somebody Loves Me" inbetween Woody Herman's vocals I'll take the Frog every time.

--comments to Joe H. Klee, Apt. S804,
555-8 Main Street, Roosevelt Island
New York, N. Y. 10044

A blank space!
for your jottings

Medallion Revisited

Research from Michael Hinze, 1689 Keating
Street, Glendale Hts, Ill 60137

Mr. Kendziora,

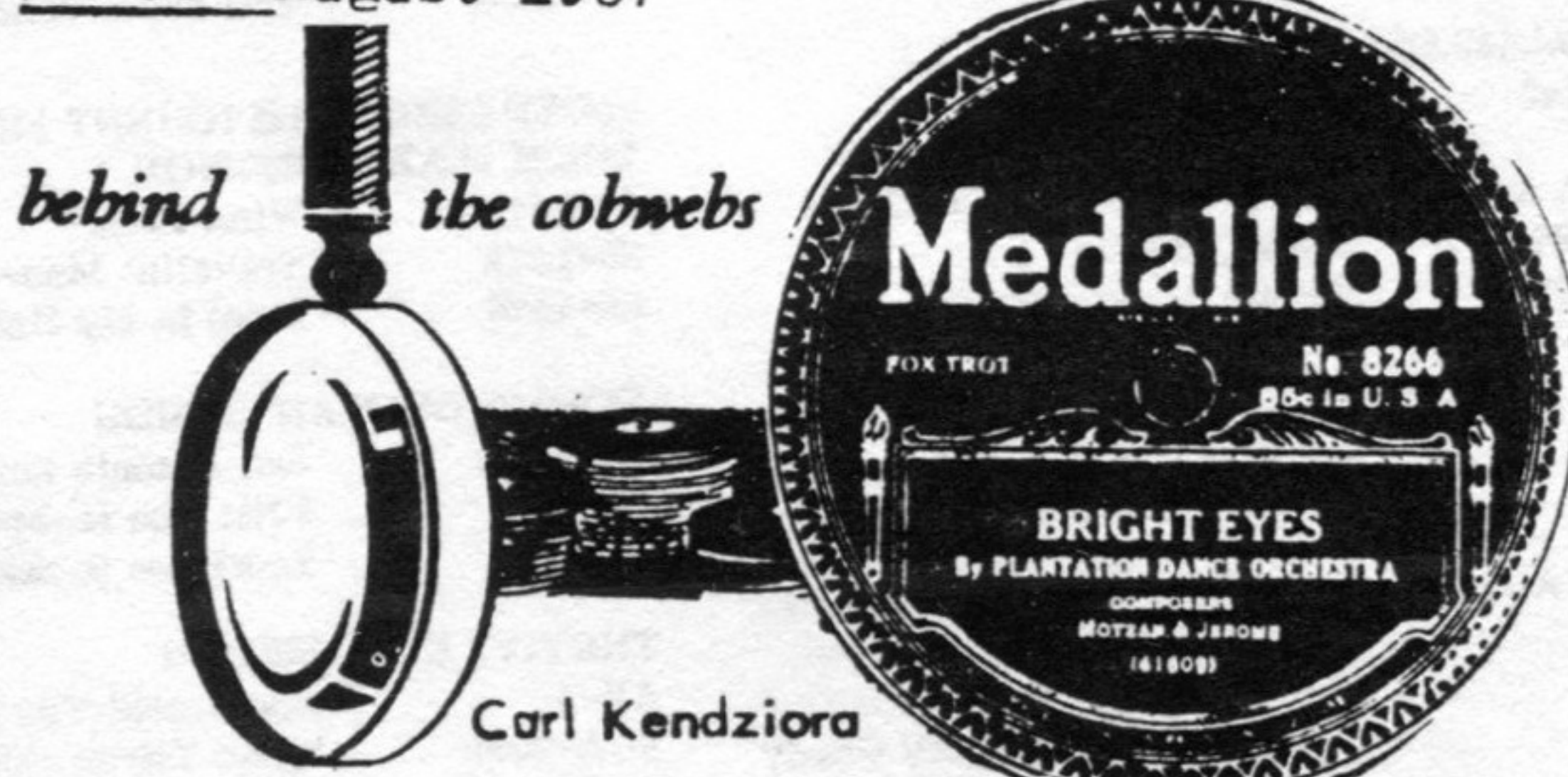
In regards to RR 85 BEHIND THE COBWEBS which featured MEDALLION as label of the month I would like to add at this late date an "ADVANCE LIST ORDER BLANK" for February 1921.

It doesn't show the final number (8318) but should fill in down to 8101 and add quite a few of the 9" 800 series. Also it should be noted that at the rate of releases per month it appears the company folded in early Autumn 1921.

I hope this answers some questions as to who was on what - seeing as they issued a broad range of recordings and will help couple your EMERSONS.

(ed.LK note: In the interest of continuity we herewith reprint Kendziora's RR 85 column information on MEDALLION) On the next page is a reduced reproduction of Hinze's Medallion 8 1/2 by 11 sheets.

RR 85 August 1967



But, first let's tackle our Label of the Month. Our candidate this time is Medallion. As far as we know this label existed in two different color schemes but with exactly the same design. The earlier label was a two-tone brown with white accents. The later one, as our illustrated example, was dark green with all printing in gold. Our example, Med 8266, has masters recorded in January 1921. Data for this disc (2nd side shown) as follows. Med 8266: I Never Knew (Pitts-Egan-Marsh) (41594-2) as by Orlando's Society Orchestra/Bright Eyes (Motzan & Jerome) (41609-2) as by Plantation Dance Orchestra.

The masters are from Emerson, as are all Medallions we've seen, and it would appear that the label was produced for its owner by Emerson. mx 41609 appears on Emerson 10334, released in April 1921, under the same credit. Mx 41594, also under the same credit, is on Emerson 10330, released in March 1921.

All known 10-inch Medallions are in an 8000 series, known range 8108 to 8318. 9-inch Medallions, corresponding to 9-inch Emersons, fall in an 800 series (two known first-hand: 818 and 847). Are there 5, 7 and 12-inch Medallions as there are Emersons? Some Medallions (e.g., 8173 and 8177) are labeled with a price of \$1. This price was later reduced to 85 cents as indicated on our illustrated example.

The trademark for Medallion was applied for by The Baldwin Company, 124 W. 4th St., Cincinnati, Ohio and filed by the Treasurer, Lucien Wulsin. Since it was for phonograph records only, the beginning of Medallion records was presumably June 25, 1919, the date from which use of the trademark was claimed. Mid-1921 would be the approximate end of Medallion, based on the fact that mx 41912 (on Med 8318, highest we know of) was recorded by Emerson on July 20, 1921. There is some jazz on Medallion. Louisiana Five sides may be found on 847, 8108, 8109, 8129, 8137, 8139, 8173, 8208, 8209, and 8286 coupled Noble Sissle (as Willie Brown) with Lillyn Brown (as Maude Jones). There may be others!

FROM record research

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65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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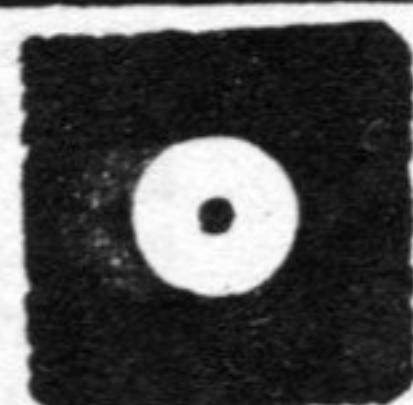
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ADVANCE LIST ORDER BLANK

Medallion Records

February, 1921

(USE THIS FORM TO ORDER FROM)

POPULAR SONGS

- 8244 BROADWAY ROSE. (Eugene West) Tenor Solo, Orch. Accom. Irving Kaufman
10 inch
\$1.00 ON SWEETHEART SHORE. From "Hearts of Erin." (Scanlan-Bergh)
Tenor Solo, Orch. Accom. Walter Sullivan
- 8245 OLD PAL, Why Don't You Answer Me? (Lewis-Young-Jerome) Eugene Spencer
10 inch
\$1.00 WHEN YOU'RE GONE, I WON'T FORGET. (Reid-De Rose)
Male Quartette, Orch. Accom. Shannon Four
- 8246 ALL SHE'D SAY WAS "UMH-HUM." (Van-Schenck) Irving & Jack Kaufman
10 inch
\$1.00 BROADWAY BLUES. "Blues." (Swanstrom-Morgan)
Character Song, Piano Accom. Sissle & Blake

DANCE

- 8247 MARGIE. (Con Conrad & J. A. Robertson) Fox Trot. Plantation Dance Orchestra
10 inch
\$1.00 I WANT TO BE SOMEBODY'S BABY. (Smalley-Greer)
Fox Trot. Palace Trio (Wiedoeft-Perry-Akst)
- 8248 SHOW ME HOW. (Creamer-Layton) Fox Trot. Selvin's Novelty Orchestra
10 inch
\$1.00 MIDNIGHT. (Sherwood-Banta-Vandersloot) Fox Trot. Merry Melody Men
- 8249 MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE. Plantation Dance Orchestra
10 inch
\$1.00 Medley. One Step.
KORINTHIA. (J. C. Knight) One Step. Joseph Knecht's Waldorf-Astoria Dance Orch.

SACRED

- 8250 SAFE IN THE ARMS OF JESUS. (Doane-Crosby) John Young & Fred Wheeler
10 inch
\$1.00 THE VOICE OF THE CHIMES. (Carl Hahn)
Male Quartette, Orch. Accom. Stellar Quartette

STANDARD

- 8251 LARGO. (Handel) Violin Solo. Maximilian Rose
10 inch
\$1.00 MINUET IN G. Violin Solo. Maximilian Rose

Do not delay your order. This circular is sent to you in advance so you may have the records on hand February 1 and thus classify your store as an up-to-the-minute Record Shop.

AMT.

POPULAR SONGS

- 8234-Chop Suey Land. Arthur Fields
10 inch
Jing-Jing-Jing-Jing-Jing. George Jessel
- 8235-At the Chocolate Bon Bon Ball. Irving Kaufman
10 inch
Come Back and Love Me Again. Arthur Fields
- 8236-The Mocking Bird. Billy Golden
10 inch
Henry Jones, Your Honeymoon is Over. A. Bernard & E. Hare
- 8237-There's a Vacant Chair at Home Sweet Home. Sam Ash
10 inch
Tripoli. Eugene Spencer
- 8238-You Tell 'Em. Billy Jones
10 inch
Ding-a-Ring. Fred Hillbrand
- 8239-I Want to Go to the Land Where the Sweet Daddies Grow. Irving and Jack Kaufman
10 inch
What You Gonna Do When There Ain't No Jazz? Eddie Nelson
- 8240-After You Get What You Want, You Don't Want It. Eddie Nelson
10 inch
Let's Fill the Old Oaken Bucket With a Ragtime Melody. Arthur Fields
- 8241-You're the Only Girl That Made Me Cry. Irving Kaufman
10 inch
That Naughty Waltz. Vivian Holt & Lillian Rosedale
- 8242-Chill Bean. Ennie-Minnie-Minnie-Mo. Irving Kaufman
10 inch
Way Down Barcelona Way. Fred Hillbrand
- 8243-Sally Green. Irving and Jack Kaufman
10 inch
The Old Man Moon Smiles. Ernest Hare and Al. Bernard
- 8244-My Little Bimbo Down on the Bamboo Isle. Arthur Fields
10 inch
You're My Gal. Ernest Hare and Al. Bernard
- 8245-Down the Trail to Home Sweet Home. Walter Sullivan
10 inch
In the Blue Grass State. Arthur Fields
- 8246-Daddy, I Love You. Eliza Murray
10 inch
Mamma's Goodnight Lullaby. Ernest Hare
- 8247-When I Look Into Your Wonderful Eyes. Walter Sullivan
10 inch
The Love Nest. From Musical Production, "Mary." Walter Sullivan
- 8248-The Moon Shines on the Moonshine. Ernest Hare
10 inch
My Dixie Rosary. Irving Kaufman
- 8249-That Old Irish Mother of Mine. Walter Scanlan
10 inch
Pretty Kitty Kelly. Walter Sullivan
- 8250-I'll Be With You in Apple Blossom Time. Reed Miller
10 inch
For Every Boy Who's on the Level, There's a Girl Who's on the Square. (Passe-Nelson-Dodge). Arthur Fields
- 8251-I'm in Heaven When I'm in My Mother's Arms. Irving Kaufman
10 inch
My Dear Old Rose. Reed Miller
- 8252-Motion, You'll Soon Be Marryin' Me. Irving Kaufman
10 inch
It Seems Like Ages and Ages. Sam Ash
- 8253-Whistle a Song. Billy Murray
10 inch
I'd Love to Fall Asleep and Wake Up in My Mamma's Arms. Eddie Nelson
- 8254-Everybody's Buddy. Arthur Fields
10 inch
One Loving Care. Dolly Connolly
- 8255-Oh By Jingo! Oh By Gee! (You're the Only Girl for Me.) Billy Murray
10 inch
You Said It. Eddie Nelson
- 8256-I'll See You in Co-ba. The Three Kaufmans
10 inch
Afghanistan. Premier-American Quartette
- 8257-Daddy, You've Been a Mother to Me. Dolly Connolly
10 inch
You're a Million Miles from Nowhere When You're One Little Mile from Home. Walter Scanlan
- 8258-He Went in Like a Lion and Came Out Like a Lamb. Billy Murray
10 inch
I've Got the Protesting Blues. Jack Kaufman
- 8259-Good Night, Angelina. The Three Kaufmans
10 inch
My Golden Girl. From Musical Production, "My Golden Girl." Walter Scanlan
- 8260-Some One. Lewis James
10 inch
If You Could Care. From Musical Production, "As You Were." Lewis James
- 8261-How Sorry You'll Be: Wait'll You See. Billy Murray
10 inch
Pikanny Blues. Sterling Trio
- 8262-When My Baby Smiles. Irving Kaufman
10 inch
Lucy (Dancing 'Round the Cabin Door). L. and J. Kaufman
- 8263-When You're Alone. Irving Kaufman
10 inch
The Bell of St. Mary's. Walter Scanlan
- 8264-O (Oh!). Billy Murray
10 inch
If You're Only Fooling 'Round Me, Why Don't You Put Me Wuz. L. and J. Kaufman

AMT.

POPULAR SONGS

- 8130-PEEZY. Arthur Fields
10 inch
When My Baby Smiles at Me. Arthur Fields
- 8100-That Wonderful Kid From Madrid. Billy Murray
10 inch
Was There Ever a Pal Like You? William Robyn
- 8147-Bye-Lo. Sterling Trio
10 inch
Let the Rest of the World Go By. Chas. Hart and Elliott Shaw
- 8148-I Sing of You. Edward Hamilton
10 inch
Good Night, Dearie. Walter Scanlan
- 8154-My Isle of Golden Dreams. Sterling Trio
10 inch
I've Found the Nesting Place of the Bluebird. Sterling Trio
- 8155-Poor Little Butterfly is a Fly Gal Now. Irving and Jack Kaufman
10 inch
All the Quakers Are Shoulder Shakers Down in Quaker Town. Bert Harvey
- 8156-Bubbling Over, Life Is Bubbling Over All the Time. Reed Miller
10 inch
I Never Knew. Arthur Fields
- 8135-I Cannot Believe I Lost You. Henry Pluckney
10 inch
Weeping Willow Lane. Chas. Hart and Elliott Shaw
- 8136-Some Beautiful Morning I'll Find You in My Arms. Ernest Hare
10 inch
I Might Be Your Once-a-While. Walter Scanlan
- 8142-I Am Always Building Castles in the Air. Sterling Trio
10 inch
A Pretty Girl Is Like a Melody. Walter Scanlan
- 8143-When Two Hearts Discover. Walter Scanlan
10 inch
In Your Arms. Sam Ash
- 8144-I Love You Just the Same, Sweet Adeline. Shannon Four
10 inch
Oh! What a Girl. Sam Ash
- 8123-Maybe Some Day You'll Remember. Henry Burr
10 inch
Daddy Long Legs. Sam Ash
- 8124-Golden Gate, Open for Me. Hart & Shaw
10 inch
In Miami, Where Mamma's Waiting for Me. The Three Kaufmans
- 8125-Hearts. Little Rainbow. The Sterling Trio
10 inch
Prettie. Little Rainbow.
- 8126-Alexander's Band Is Back in Dixie-Land. Premier American Quartette
10 inch
Everybody's Crazy Over Dixie. Fanny Watson
- 821-I Ain't-an-Get-on No Time to Have the Blues. Irving and Jack Kaufman
9 inch
Take Your Girl to the Movies. Irving Kaufman
- 822-Blues My Naughty Sweetie Gives to Me. Irving Kaufman
9 inch
Oh! How She Can Sing. Billy Murray and Eddie Smalle
- 823-Ze Yankee Boys Have Made a Wild French Baby Out of Me. Arthur Fields
9 inch
When It's Sweet Pastime Time. Eddie Nelson
- 824-You're Making a Miscal of Me. Sam Ash
9 inch
Our Yesterdays. Henry Burr
- 827-Thipping Thider Thru a Thruway. Arthur Collins and Byron G. Harlan
9 inch
You Oughta' Go and See the Wimmer' Swimmer. Billy Murray
- 828-Baby. Arthur Fields
9 inch
When It's Sweet Pastime Time. Eddie Nelson
- 829-Hawaiian Lullaby. Chas. Hart and Elliott Shaw
9 inch
The Music of Wedding Chimes. Chas. Hart
- 830-Oh! The Woman in Room 13. The Two Kaufmans
9 inch
Oo La-La! Wee! Wee. Billy Murray
- 831-Here Danny. Reed Miller
9 inch
Dreamy Amason. Waltz. Medallion Dance Orch.
- 832-That's the Feller. Byron G. Harlan
9 inch
Sugar. Al. Bernard
- 833-If You Don't Stop Making Eyes at Me. Jack Kaufman
9 inch
Oh! Oh! Those Landlords. Arthur Fields
- 834-Mandy. Sterling Trio
9 inch
Everybody Calls Me Honey. Irving Kaufman
- 835-Dear Heart. Henry Pluckney
9 inch
Peggy. Henry Burr
- 836-Oh! What a Pal Was Mary. Sam Ash
9 inch
Dreamy Alabama. Chas. Hart and Elliott Shaw

KEEP YOUR STOCK COMPLETE-OTHERWISE YOU LOSE MANY SALES.

AMT.

POPULAR SONGS

- 8101-I'm Forever Blowing Bubbles. George Gordon
10 inch
My Sweet Song Bird of the California Hill. Henry Burr and Sybil Sanderson Fagan
- 830-Mickey. Arthur Fields
9 inch
Some Day I'll Make You Glad. George Gordon
- 831-Some Day Waiting Will End. H. Burr
9 inch
Till We Meet Again. Burr and Campbell
- 844-How Are You Goin' to Wet Your Whistle? Billy Murray
9 inch
I'm Goin' to Settle Down Outside of London Town. L. Kaufman
- 804-Give Me the Moonlight, Give Me the Girl. Henry Burr
9 inch
I'm Always Chasing Rainbows. Samuel Ash
- 845-Heart-Breaking Baby Doll. Billy Murray
9 inch
On a Little Farm in Normandy. A. Fields
- 808-Blue Bird. Tenor Solo. Samuel Ash
9 inch
I'm Sorry I Made You Cry. Tenor Solo. J. Matthew

DANCE SELECTIONS

- 8240-My Wrecker Girl. Fox Trot. Vernon Trio
10 inch
Think of Me, Little Daddy. Fox Trot. Plantation Jazz Orch.
- 8241-Waiting for the Sun to Come Out. Fox Trot. Van Eps Specialty Four
10 inch
Pretty Miss Virginia. Waltz. Green Bros. Nov. Band
- 8242-Some One Cares. Fox Trot. Orlando Society Orchestra
10 inch
Somebody. One Step. Van Eps Specialty Four
- 8243-Beautiful Faces Need Beautiful Clothes. Fox Trot. All Star Trio
10 inch
Bring Back My Love Dreams. Fox Trot. Sherbrooks Mont Matre Orchestra
- 822-Tired of Me. Waltz. The Palace Trio
10 inch
Just Snap Your Fingers at Care. Fox Trot. Waldorf-Astoria Dance Orchestra
- 8230-Darling. Fox Trot. Green Brothers' Novelty Band
10 inch
The Japanese Sandman. Fox Trot. Plantation Jazz Orch.
- 8231-Feather Your Nest. Fox Trot. Vernon Trio
10 inch
June, I Love Me One But You. Fox Trot. Orlando Soc. Orchestra
- 8232-The Hula Blues. Fox Trot. Plantation Dance Orchestra
10 inch
Bang. Fox Trot. Sanford's Famous Dance Orchestra
- 8233-Hold Me. Fox Trot. All Star Trio
10 inch
I'll Buy the Blarney Castle, and Raise a Lot of Shamrocks for You. One Step. Green Brothers' Novelty Band
- 8217-Tell Me, Little Gypsy. Medley, Fox Trot. Vernon Trio
10 inch
Bon-wow. One Step. Saxi Holtsworth Harmony Hounds
- 8218-Don't Take Away Those Blues. Fox Trot. Eddy Kuhn's Dance Specialists
10 inch
Fair One. Fox Trot. Eddy Kuhn's Dance Specialists
- 8219-Chill Bean Ennie-Minnie-Minnie-Mo. Fox Trot. Joseph Samuel's Music Masters
10 inch
When You Are Mine. One Step. Wiedoeft-Wadsworth Trio
- 8220-Susan. Fox Trot. Green Brothers' Novelty Band
10 inch
Avalon. Fox Trot. Plantation Dance Orchestra
- 8206-Town Topics Rag. One Step. Louisiana Five
10 inch
B-H-A-P-E. One Step. Louisiana Five
- 8205-Whispering. Fox Trot. Van Eps Specialty Four
10 inch
Sunshine Girl. Fox Trot. Louisiana Five
- 8216-Wild Flower. Waltz. All Star Trio
10 inch
Lotus Flower. Waltz. All Star Trio
- 8196-Anytime, Anyday, Anywhere. Fox Trot. Plantation Jazz Orch.
10 inch
A Young Man's Fancy. Music Box Number. Van Eps Special Four
- 8199-Scandals of 1920. Medley, Intro. "Scandal Walk and Idle Dreams." Fox Trot. Van Eps Special Four
10 inch
Bells. Medley, Intro. "The Syncopated Vamp." Fox Trot. Merry Melody Men
- 8200-I'm a Jazz Vampire. Fox Trot. Green Bros. Novelty Band
10 inch
The Love Nest. (Louis A. Hirsch) Fox Trot. Rudy Wiedoeft's Palace Trio
- 8185-So Long Oolong, How Long You Gonna Be Gone? Fox Trot. Green Bros. Novelty Band
10 inch
Cairo. One Step. Plantation Jazz Orchestra
- 8184-Kismet. Fox Trot. Continental Military Band
10 inch
I Like to Do It. Fox Trot. The Merry Melody Men
- 8183-Hawatha's Melody of Love. Waltz. Green Bros. Nov. Band
10 inch
Jean. Fox Trot. All Star Trio
- 8186-Jazz Band Blues. Fox Trot, Saxophone Sextette. Six Brown Brothers
10 inch
Twelfth Street Rag. Fox Trot. Six Brown Brothers
- 8172-Buddha. Fox Trot. Continental Military Band
10 inch
The Crocodile. Fox Trot. Continental Military Band
- 8171-Rig Fat Ma. Fox Trot. Louisiana Five
10 inch
Slow and Easy. Medley Fox Trot. Rudy Wiedoeft
- 8174-Missy. Medley. The Palace Trio
10 inch
Mystery. Fox Trot. Sanford's Famous Dance Orch.

AMT.

DANCE SELECTIONS

- 8175-Alabama Moon. Waltz. George Hamilton Green's Novelty Orch.
10 inch
Terror. One Step. Continental Military Band
- 8161-Sweet and Low. Waltz. Sanford's Famous Dance Orchestra
10 inch
Venetian Moon. Fox Trot. Plantation Jazz Orchestra
- 8162-Rose of the Orient. Fox Trot. Plantation Jazz Orchestra
10 inch
Song of Omar. Fox Trot. Plantation Jazz Orchestra
- 8163-That Naughty Waltz. Waltz. Geo. Hamilton Green's Novelty Orchestra
10 inch
Mavis. Waltz. Geo. H. Green and Rudy Wiedoeft
- 8164-Yellow Dog Blues. Fox Trot. Selvin's Novelty Orchestra
10 inch
Old Joe Blues. Blues. Tenor and Baritone Duet. Irving and Jack Kaufman
- 8146-Roly Boly Eyes. Fox Trot. Medallion Military Band
10 inch
Fast Asleep in Poppoland. Fox Trot. George Hamilton Green's Novelty Orchestra
- 8154-Weary Blues. Fox Trot. Louisiana Five
10 inch
Little Blue Devil. Fox Trot. George Hamilton Green's Novelty Orchestra
- 8151-Dardanelle. Fox Trot. Sanford's Famous Dance Orchestra
10 inch
Mid the Pyramids. Fox Trot. The Imperial Three
- 8152-The Vamp. Fox Trot, with Words. Medallion Military Band
10 inch
O (Oh). Fox Trot. The Imperial Three
- 8138-The Vamp. Fox Trot. Saxophone, Xylophone and Piano. All Star Trio
10 inch
Oh! What a Pal Was Mary. Waltz. Saxophone, Xylophone and Piano. All Star Trio
- 8139-Golden Rod. Fox Trot. Louisiana Five
10 inch
Ringtail Blues. Fox Trot. Louisiana Five
- 8137-Summer Days. Fox Trot. Louisiana Five
10 inch
Smile. One Step. Louisiana Five
- 8140-War Bride Blues. Fox Trot. Saxophone, Xylophone and Piano. All Star Trio
10 inch
Swishin' Blues. Fox Trot. Accordion Solo. Phil Baker
- 8120-I'm Forever Blowing Bubbles. Waltz. Louisiana Five
10 inch
Lead Me to It. One Step. Louisiana Five
- 8127-My Desert Love. Fox Trot. Rudy Wiedoeft & Geo. H. Green
10 inch
My Dreamy Little Lotus Flower. Medley. Fox Trot. The Palace Trio
- 8128-I'll Say She Does. Medley Fox Trot. All Star Trio
10 inch
You'll Be Sorry, But You'll Be Sorry Too Late. Fox Trot. The Palace Trio
- 8131-Moonlight Waltz. Saxophone and Xylophone Duet. Wiedoeft and Green
10 inch
Cleo. Fox Trot. Medallion Military Band
- 8132-Virginia Blues. Fox Trot. Played by The Louisiana Five
10 inch
Western Land. Fox Trot. American Military Band
- 8111-Bells of Bagdad. Fox Trot. American Xylo-Phonies
10 inch
Daffodil Waltz. One Step. Louisiana Five
- 8110-Alcoholic Blues. Fox Trot. American Military Band
10 inch
Chinese Chop Sticks. Fox Trot. American Xylo-Phonies
- 8109-Chong. Fox Trot. Van Eps Banta Trio
10 inch
Dixie Blues. Fox Trot. Louisiana Five
- 8115-Taxie. One Step. Medallion Military Band
10 inch
Moonlight on the Nile. Fox Trot. Green's Novelty Orchestra
- 8116-Karavan. Fox Trot. Medallion Dance Orchestra
10 inch
Oriental Ruba. Fox Trot. Medallion Military Band
- 8117-Tents of Arabia. One Step. Medallion Military Band
10 inch
Fluffy Ruffles. One Step. Green's Novelty Orchestra
- 8112-Mammy O'Mine. Medley. Fox Trot. Medallion Military Band
10 inch
Don't Forget the Salvation Army. Medley. Fox Trot. Medallion Dance Orchestra
- 8113-In the Shadow of the Desert Palm. Fox Trot. Medallion Dance Orchestra
10 inch
Grand Lightning. One Step. Geo. Hamilton Green
- 8110-Smile. Fox Trot. Medallion Military Band
9 inch
Walk Her. One Step. Medallion Military Band
- 827-A Coon Band Contest. One Step. Van Eps Banta Quartette
9 inch
Shuttle Fox Trot. Medallion Military Band
- 806-The Tickle Toe. Fox Trot. Medallion Military Band
9 inch
I Want to Learn to Dance. Fox Trot. Medallion Military Band
- 840-Orange Blossom Rag. One Step. Louisiana Five
9 inch
Laughing Blues. "Blues" Fox Trot. Louisiana Five
- 847-Heart-Sickness Blues. "Blues" Fox Trot. Louisiana Five
9 inch
A Good Man is Hard to Find. "Blues" Fox Trot. Louisiana Five
- 802-Yah De Dah. Jazz Fox Trot. Medallion Military Band
9 inch
Meow. One Step. Medallion Military Band

AMT.

DANCE SELECTIONS

- 824-Blue Rose. Waltz. Medallion Military Band
9 inch
Castle Valse. Classical-Dramatic. Humorous. Xylophone Solo. Geo. H. Green
9 inch
Watermelon Whippers. Fox Trot, Xylophone Solo, G. H. Green
9 inch
When You Come Back. Medley. One Step. Van Eps Banta Trio
- 816-Everybody's Crazy 'Bout the Dog Gone Blues. Fox Trot. Medallion Military Band
9 inch
Venice Blues. Fox Trot. Medallion Military Band
- 817-Jarbo Jazz. One Step. E. Fuller's Famous Jazz Band
9 inch
Down South. Banjo and Accordion Duet. Van Eps and Boudini
- 805-Missouri Waltz. Waltz. Medallion Military Band
9 inch
Oriental One Step. One Step. Medallion Military Band
- 815-There's a Lump of Sugar Down in Dixie. Fox Trot. Medallion Military Band
9 inch
Kiss to Kiss Rag. Fox Trot. Banjo and Accordion Duet. Van Eps and Boudini
- 816-Jazz De Luxe. Fox Trot. E. Fuller's Famous Jazz Band
9 inch
Kiss to Kiss Rag. Fox Trot. Banjo and Accordion Duet. Van Eps and Boudini

STANDARD SELECTIONS

- 8237-The Reary. Nevada Van der Veer
10 inch
Carry Me Back to Old Virginia. Nevada Van der Veer
- 8231-Kentucky Babe. Male Quartette. Shannon Four
10 inch
Sweet and Low. Male Quartette. Sticlar Quartette
- 8222-Armorer's Song. From "Robin Hood." Bass Solo. Chas. Laird
10 inch
Asleep in the Deep. Bass Solo. Chas. Laird
- 8196-I Hear You Calling Me. Walter Scanlan
10 inch
My Wild Irish Rose. Walter Scanlan
- 8198-Drink Me Only With Thine Eyes. Reed Miller
10 inch
Smile. Reed Miller
- 813-Love's Old Sweet Song. Liberty Quartette
9 inch
In the Land of Beginning Again. Arthur Fields
- 8107-A Nightingale. Descriptive Novelty. Sybil Sanderson Fagan
10 inch
The Magic of Your Eyes. Reed Miller
- 818-Sundown in Birdland. Bird Symphony. Burr and Fagan
9 inch
By the Babbling Brook. Whistling Novelty. Burr and Fagan
- 817-The Boy and the Birds. Bird Voices. Sybil S. Fagan
9 inch
The Little Whistler. Whistling Novelty. Sybil S. Fagan
- 814-Old Black Joe. Rialto Quartette
10 inch
My Old Kentucky Home. Rialto Quartette
- 8123-Fiddlers' Contest. Joseph Samuels and Larry Briers
10 inch
In and Out. One Step. Joseph Samuels and Larry Briers
- 812-Gypsy Love Song. Lane Rogers
10 inch
A Dream. Stasio Berini

MARCHES

- 811-Star Spangled Banner. Liberty Chorus
9 inch
American Republic. March. Medallion Military Band
- 812-Our Allies. Nat. Hymns of the Allies. Medallion Military Band
9 inch
American Patrol. March. Medallion Military Band
- 810-National Emblem. March and One Step. Medallion Mil. Band
9 inch
General Pershing. March and One Step. Medallion Mil. Band
- 814-Baltimore Centennial March. Bergh's Concert Band
10 inch
Lights Out March. Bergh's Concert Band
- 8105-Second Regiment Connecticut March. Bergh's Concert Band
10 inch
Father of Victory March. Bergh's Concert Band
- 8104-Boston Commandery March. Bergh's Concert Band
10 inch
Stars and Stripes Forever. Bergh's Concert Band
- 8121-Invincible Eagle March. Bergh's Concert Band
10 inch
French National Dele March. Bergh's Concert Band
- 8122-Marche Indienne-Hindu March. Bergh's Concert Band
10 inch
Livelyllyn Waltz. Saxophone Solo. Rudy Wiedoeft

A NOVELTY MARCH FOR THE CHILDREN

- 8197-March of the Toys. Bergh's Concert Band
10 inch
A Day in Toyland. Bergh's Orchestra

SAXOPHONE SEXTETTE

- 8143-The Concourse March. March. Saxophone Sextette-Six Brown Brothers
10 inch
Myra. Waltz. Saxophone Sextette-Medallion Dance Orchestra
- 8196-Jazz Band Blues. Fox Trot, Saxophone Sextette. Six Brown Brothers
10 inch
Twelfth Street Rag. Fox Trot. Six Brown Brothers

JIGGS AND REELS

- 8225-Witch of the Waves. Medley. Joseph Samuels & Larry Briers
10 inch
Mist Johnson's Party. Medley. Joseph Samuels & Larry Briers
- 8163-The Black Bird. Medley of Irish Horns Pipes, Accordion Solo. John Kimmel
10 inch
Rakes of Kildare. Medley of Irish Jigs, Accordion Solo. John Kimmel

AMT.

LATEST "UNCLE JOSH" RECORDS

- 8234-Uncle Josh's Birthday. Humorous Sketch, Orch. Acc. Cal Stewart & Company
10 inch
Uncle Josh and the Honey Buns. Monologue. Cal Stewart
- 8224-The Wedding of Uncle Josh and Aunt Nancy. Cal Stewart & Co.
10 inch
Humorous Sketch. The Last Day of School at Pun'kin Center. Monologue. Cal Stewart
- 8201-Possam Supper at the Darktown Church. Cal Stewart & Company
10 inch
Humorous Sketch. Train Time at Pun'kin Center. Cal Stewart & Company
- 8180-Ragtime at Pun'kin Center. Monologue. Cal Stewart
10 inch
Uncle Josh at the Dentists. Monologue. Cal Stewart and Gilbert Girard
- 8119-Uncle Josh Takes the Census. Monologue. Cal Stewart
10 inch
Uncle Josh and the Soldiers. Monologue. Cal Stewart
- 8120-Chautauque at Pun'kin Center. Monologue. Cal Stewart
10 inch
Uncle Josh and the Honey Buns. Monologue. Cal Stewart
- 8120-Uncle Josh and Aunt Nancy. (Dialogue.) Uncle Josh and Aunt Nancy Put Up the Kitchen Stove. Cal Stewart and Ada Jones
- 8141-Medley of Irish Jigs. "Haste to the Wedding." Larry Christmas Time at Pun'kin Center. Descriptive. Cal Stewart, Ada Jones and Premier American Quartette

MONOLOGUE

- 8211-Cohn on Prohibition. Monologue. Monroe Silver
10 inch
Cohn Talks About the Ladies. Monologue. Monroe Silver
- 8176-Cohn's Wedding. Monologue. Monroe Silver
10 inch
Cohn on His Honeymoon. Monologue. Monroe Silver

SACRED

- 8228-Holy Night. Peaceful Night. Male Quartette. Shannon Four
10 inch
Hark! The Herald Angels Sing. Male Quartette. Stellar Quartette
- 8227-Holy, Holy, Holy. Cathedral Quartette
10 inch
Joy to the World. Male Quartette. Stellar Quartette
- 8228-I Need Thee Every Hour. Tenor and Contralto Duet. Reed Miller & Nevada Vander Veer
10 inch
Rock of Ages. Male Quartette. Cathedral Quartette
- 8190-Face to Face. Baritone Solo, Orch. Accom. Lane Rogers
10 inch
O Dry Those Tears. Tenor Solo. Stasio Berini
- 8177-Abide With Me. Lane Rogers and Reed Miller
10 inch
Softly and Tenderly. Lane Rogers and Reed Miller
- 8105-The Holy City. Royal Dadman
10 inch
Ornamented Christian Soldiers. Liberty Quartette
- 8103-The Palm. Royal Dadman
10 inch
Nearer My God to Thee. Liberty Quartette
- 8118-Beautiful Isle of Somewhere. Contralto Solo. Alice Mortens
10 inch
The Lost Chord. Baritone Solo. Lane Rogers
- 812-Trinity Chimes. And Lang Syne. Chimes and Organ
9 inch
Trinity Chimes. (Adeste Fideles) Come All Ye Faithful. Chimes and Organ

HAWAIIAN

- 8230-Hawaiian Nights. Hawaiian Guitars. Ferrari and Franchini
10 inch
Pua O Hula. Hawaiian. Toots Paka Hawaiian Company
- 8223-Hawaiian Twilight. Hawaiian Guitars. Ferrari & Franchini
10 inch
Mahina Malamalama. Hawaiian Guitars. Ferrari & Franchini
- 8187-Kilima Waltz. Waltz. Toots Paka Hawaiian Co.
10 inch
Kawahawa Medley. Waltz. Toots Paka Hawaiian Co.
- 8186-Wailana Waltz. (Drowsy Waters) Waltz. Harry J. Clark's Royal Walkild Orch.
10 inch
Hilo March. March and One Step. Toots Paka Hawaiian Co.
- 8170-Kiwi Waltz. Waltz. Toots Paka Hawaiian Co.
10 inch
Maui Girl. Waltz. Toots Paka Hawaiian Company
- 848-Kuu Ipo I Ka Hae Pua One. (Medley). One Step. Beautiful Ohio. Waltz, Mand. and Ukulele. Siegel and Caveny

The Baldwin Piano Company

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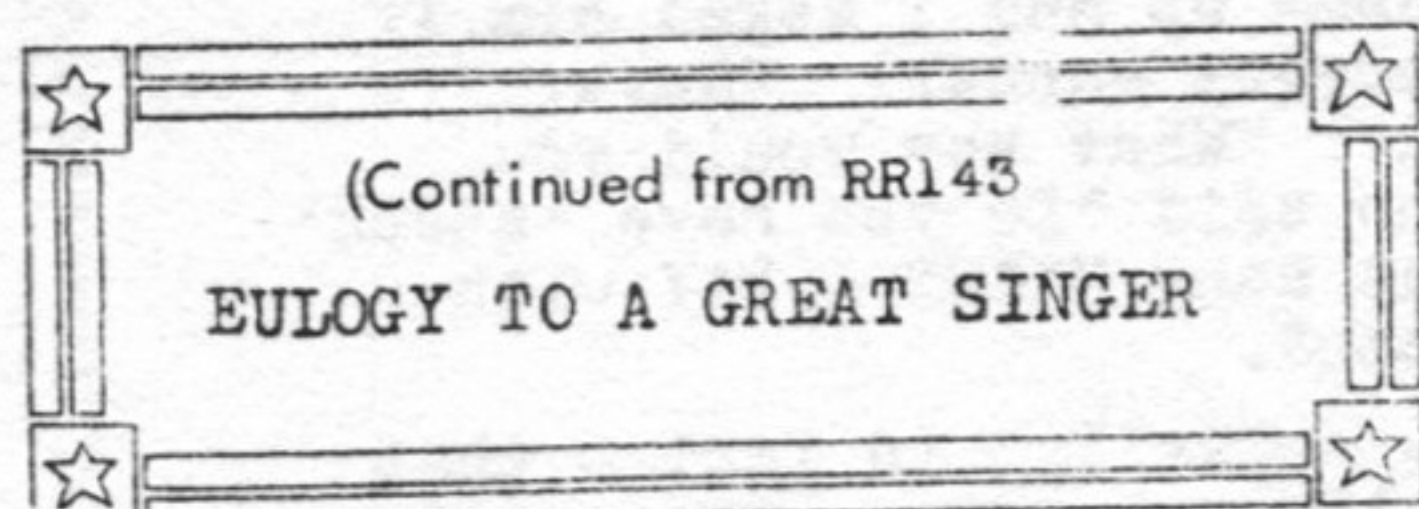
(continued from issue 139/140)

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist	Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19521	E 873	August 2, 1911	CECHIV SEN - CZESC II JAMES SIDLO and THOMAS KOSATKA	19553	A 1071	September 6, 1911	BILLY ADA JONES
19522	E 870	August 2, 1911	KUYAWIAK AND STARO POLSKA MAZUR LOUIS SOLAR and CHAS. BLINN	19554	A 1072	September 7, 1911	GOODBYE, MY LOVE, GOOD-BYE COLUMBIA QUARTETTE
19523	E 870	August 2, 1911	BIALY MAZUR LOUIS SOLAR and CHAS. BLINN	19555	A 1075	September 7, 1911	I'LL GO WITH YOU TO THE END OF THE WORLD AND THEN TO THE WORLD BEYOND COLUMBIA QUARTETTE
19524	E 876	August 2, 1911	POLSHIE DANCES - CZESC I LOUIS SOLAR and CHAS. BLINN	19556	A 1076	September 7, 1911	CHRISTMAS CAROLS - Introducing "When Christ Was Born" "Holy Night, Peaceful Night" "A Joyful Christmas Song" AGNES KIMBAL, NEVADA VAENDER VEER MILLER, REED MILLER, FRANK CROXTON
19525	E 876	August 2, 1911	POLSHIE DANCES - CZESC II LOUIS SOLAR and CHAS. BLINN	19557	A 1074	September 8, 1911	MEMORIES OF TARA PRINCE'S BAND
19526	A 1060	August 2, 1911	HOW CAN I LEAVE THEE COLUMBIA MIXED QUARTETTE	19558	A 1094	September 8, 1911	WHEN THE NIGHTINGALE IS SINGING IN THE HENRY BURR MOONLIGHT
19527	E 871	August 3, 1911	ZVUKY CESKE - CZESC I LOUIS SOLAR and CHAS. BLINN	19559	A 1072	September 8, 1911	FOR KILLARNEY AND YOU HENRY BURR
19528	E 871	August 3, 1911	ZVUKY CESKE - CZESC II LOUIS SOLAR and CHAS. BLINN	19560	A 1076	September 11, 1911	STAR OF THE EAST ROMA DEVORNE HEMPSTEAD
19529	E 869	August 3, 1911	MEDLEY OF GERMAN SONGS LOUIS SOLAR and CHAS. BLINN	19561	A 1078	September 11, 1911	ON A CHRISTMAS MORNING PRINCE'S ORCHESTRA
19530	E 869	August 3, 1911	MEDLEY OF GERMAN SONGS LOUIS SOLAR and CHAS. BLINN	19562	A 1078 1515-V 5095-C 277-B	September 13, 1911	ADESTE FIDELIS ADOLPH MILES & CHAS. A. PRINCE
19531	E 875	August 3, 1911	LANDLER WALTZ LOUIS SOLAR and CHAS. BLINN	19563	A 1132	September 15, 1911	GATE CITY MARCH PRINCE'S BAND
19532	E 875	August 3, 1911	DER TEUFEL LOUIS SOLAR and CHAS. BLINN	19564		September 15, 1911	HERCULES MARCH PRINCE'S BAND
19533	E 877	August 3, 1911	OKOLO MESICE - ZABICKA LOUIS SOLAR and CHAS. BLINN	19565	A 1085	September 15, 1911	DARKTOWN POETS GOLDEN & HUGHES
19534	E 878	August 3, 1911	VY HVEZDICKY LOUIS SOLAR and CHAS. BLINN	19566	A 1096	September 22, 1911	HOI-RA-HOI-RA (Russian College Yell) ARKALOFF RUSSIAN BALLALAIKA ORCHESTRA
19535	E 872	August 3, 1911	POSVNOVSKE -- -- --	19567	A 1096	September 22, 1911	CHWITA MICHICH (Shining Moon) ARKALOFF RUSSIAN BALLALAIKA ORCHESTRA
19536		August 11, 1911	CASIGLIANA FRANCISCO DADDI	19568		September 22, 1911	MANCHURIA MOUNTAIN WALTZ ARKALOFF RUSSIAN BALLALAIKA ORCHESTRA
19537	A 1095	August 14, 1911	HUNGARIAN DANCE NO. 5 PRINCE'S ORCHESTRA	19569		September 22, 1911	PODE YAR'ANKI ARKALOFF RUSSIAN BALLALAIKA ORCHESTRA
19538	A 1095	August 14, 1911	HUNGARIAN DANCE NO. 6 PRINCE'S ORCHESTRA	19570		September 22, 1911	VAISE PAUN ARKALOFF RUSSIAN BALLALAIKA ORCHESTRA
19539	A 1075	August 16, 1911	IN ALL MY DREAMS I DREAM OF YOU COOMBS & THOMPSON	19571	A 1089	September 22, 1911	BLESS YOUR EYES LOVING LITTLE HEART HENRY BURR
19540	E 930	August 21, 1911	'O VASILLO TERESA DE MATIENZO and FRANCISCO DADDI	19572	A 1088	September 26, 1911	SNOW TIME COLUMBIA QUARTETTE
19541		August 21, 1911	TARANTELLA SURRENTINA TERESA DE MATIENZO and FRANCISCO DADDI	19573	A 1089	September 26, 1911	I'LL MEET YOU WHEN THE SUN GOES DOWN COLUMBIA QUARTETTE
19542	E 929	August 21, 1911	'O SCIORE SPERDUTO FRANCISCO DADDI and TERESA DE MATIENZO	19574	A 1092	September 26, 1911	ALMA TRULY SHATTUCK
19543	E 928	August 21, 1911	'A PACCHIANA 'E SARRO FRANCISCO DADDI and TERESA DE MATIENZO	19575	A 1092	September 26, 1911	SAIL HOME TRULY SHATTUCK
19544	A 1085	August 24, 1911	THE 11:69 EXPRESS FRED DUPREZ	19576	A 1090	September 29, 1911	IF ALL MY DREAMS WERE MADE OF GOLD, I'D BUY THE WORLD FOR YOU CAMPBELL & BURR
19545		August 24, 1911	BOLERO D'AMORE RONDALLA NAPOLITANA	19577	A 1086	September 29, 1911	THAT MYSTERIOUS RAG CAMPBELL & COLLINS
19546		August 25, 1911	ZINGARESCA RONDALLA NAPOLITANA	19578	A 1101	September 30, 1911	JUST PLAIN FOLKS ADA JONES
19547	A 1073	September 1, 1911	AFTER THE HONEYMOON WALTER VAN BRUNT	19579	A 1101	September 30, 1911	YOU WILL HAVE TO SING AN IRISH SONG ADA JONES
19548	A 1074	September 1, 1911	REMINISCENCES OF IRELAND PRINCE'S BAND	19580	A 1083	September 30, 1911	OH, MR. DREAM MAN, PLEASE LET ME DREAM DOLLY CONNOLLY (SOME MORE)
19549	A 1071	September 6, 1911	OCEANA ROLL ARTHUR COLLINS	19581	A 1083	September 30, 1911	I'VE GOT FEATHERS ON MY HEAD DOLLY CONNOLLY
19550	A 1073	September 6, 1911	TEXAS TOMMY SWING COLLINS & CAMPBELL	19582	A 1120	October 3, 1911	CHANSON D' AMOUR GEO. STELL
19551	A 1082	September 6, 1911	STILL, STILL WITH THEE CHICAGO METHODIST PREACHERS QUARTETTE	19583	A 1120	October 3, 1911	GRAND TRIO MARSHALL LUFFSKY, THOS. HUGHES & GEO. GILL
19552	A 1082	September 6, 1911	REMEMBER ME ON MIGHTY ONE CHICAGO METHODIST PREACHERS QUARTETTE	19584	A 1090	October 3, 1911	WHERE LOVE IS KING (In Beautiful Star Land) BEULAH YOUNG and HARRISON
				19585	A 1091	October 3, 1911	DEAR HEART GRACE KIRKS
				19586	A 1091	October 4, 1911	WHISPERING HOPE BEULAH GAYLORD YOUNG and CLARA MOISTER (To Be Continued)

BUDDY CLARK

A BIO - DISCOGRAPHY

by **R.E.M.(Bob)Gottlieb**



MR SAM COHEN, a columnist of the "Off the Record" column in a Boston news paper, and an old friend of BUDDY's had this to say about him:

When Ann Sheridan, the number one "oomph girl" would not be able to make the annual Photographer's Ball, it was up to me to provide another star for the event. As a result, BUDDY CLARK the number one voice on the air today took over and saved the day for the lensmen at the Copley Plaza.

This incident, by the way, provided Mr. Cohen with a belated excuse to ramble a bit about BUDDY CLARK, who was then riding the waves of great success and great fortune as a radio entertainer.

Mr. Cohen continues:

For a long time, some ten years, in fact, I have listened to people insist that CLARK was a fortunate kid because he was gifted with a marvelous voice. CLARK's success has been a bitter pill for a lot of guys to swallow around these parts, which is usually the case when a kid rises from the flats to stardom. No matter what he does now, those who knew him when he used to go around singing songs for the same persons to help keep them and their friends entertained, will tell you they knew him then and how fortunate he is because of his voice, and when that goes he can't miss finishing broke or without friends.

But the truth of the matter is BUDDY CLARK is a very intelligent and a very shrewd young man. He has friends, like Charlie Meirich, Coach of the West End House, and Albert Stearns, and I like to include myself, because we all traveled the same rails together and the most surprising fact to BUDDY's critics might be the fact that he could have been equally successful as an athlete as he has been as a singer.

His versatility as an athlete is very well known. In my travels along sports trails, I have seen few kids with the natural ability of BUDDY CLARK. Why he didn't become a star athlete is simple. He always could sing, from the first day he opened his mouth in song, until today. Sports were just a lark with him, something he refused to take seriously.

Charlie Meirich will tell you that BUDDY was one of the best basketball players that he ever saw. He could have made any Varsity around town but instead played with a club team at the West End House because there was more fun in it! He also played Baseball for the club and caught them into a sandlot championship one year. He was the star sticker for the club and always could hit the long ball.

BUDDY was also an excellent golfer, too. When he grew up and started earning enough to buy himself a golf club, he would break eighty inside a year. He won a West End House tournament against more experienced golfers one time, finishing his final round in the low seventies.

More recently, Rudy Vallee, who is quite a tennis player, was telling of his exploits in the tennis courts one afternoon in New York and ever confident BUDDY popped up with a challenge. Well, in BUDDY's days, there never were any tennis courts around West End, and I doubt if he ever played the game more than a few times. Yes, he trimmed Rudy Vallee, and did it consistently. In fact, almost every week, Vallee used to fly BUDDY up to his summer home in Maine, to play, and at the last official counting, Vallee was still trying to get in one victory!

Only a year ago, I was visiting Ken King, creator of the cartoon race selectors Joe and Asbestos, in New York, and I had BUDDY CLARK along. Ken showed us his playroom where he had his table tennis set. Ken, in the course of conversation, told us about playing the greatest in the world on that table and managing to beat some of them. Forthwith CLARK stripped off his coat, challenged Ken and proceeded to defeat the cartooning ace!

Yup! That was BUDDY CLARK, the kid they'd like to tell you was fortunate to have been born with a golden voice. Personally, we think he's quite versatile! If you don't think so, you should be around sometime and watch his mother beam when she tells you: "I'm BUDDY CLARK's Mother, Mrs. Goldberg!"

On another occasion, BUDDY CLARK was a high jumper on the High School of Commerce track team a few years back; but he never reached the heights of inter-scholastic fame for he preferred competition on the sandlots. He was the first-string catcher on the baseball team as well as a stellar guard on the basketball team at West End House.

BUDDY was such a natural athlete that I believe he could have gone a long way in professional sports if he had been interested in such a career. He was a rugged lad (even though he was a crooner!). I saw him slide into a rock pile on the Boston Common diamond and break an ankle. Another time, he was hit over the eye with a bat, while his legs had countless scars from spike wounds received while catching.

This might sound a little dubious about a crooner, nevertheless it is all true and none other than Charlie Meirich, Coach of the West End House Varsity Basketball club, and one of the finest athletes in history, and that BUDDY still remains as one of the finest all around athletes ever to have played at the Boston English High School.

A FEW TIDBITS
ON BUDDY CLARK

Mr. Cohen writing in the 1930's said the following about the life of BUDDY CLARK:

BUDDY CLARK one of the youngest successful local stars on the air, being only 23, on the 26th of July - and a native of Boston's West End house, attended Wendell Phillips School, the Washington Junior High School, and the Commerce High School, where he was president of the Dramatic Club, played in the school band for three years on his clarinet, and put the shot on the track team, still found time to play amateur theatricals at the West End House. His mother always liked his idea of being a professional entertainer, although his father wanted a lawyer in the house. So BUDDY studied law for two years at Northeastern Law School.

He actually started singing professionally two years ago at the age of twenty at the Metropolitan Theatre, giving imitations and singing a couple of tunes.

Then he sang on several radio programs, among which were "White Cross Mattresses" - "New England Coke" - "Atlas Finance" and "Clearcoalers" - and now for the past sixteen months for the I J Fox Fur Company.

In music, his favorites are Ted Lewis, Paul Whiteman, and Al Jolson. In movies, his favorites are Bing Crosby, William Powell, Wallace Beery, and W. C. Fields. BUDDY imitated them all!

BUDDY likes fan mail and has a weakness for Italian food! He admires people in the sports world who can "take it"! He also has ambitions to become a movie star, also to become nationally known on the air.

At another time, Mr. Cohen said that: BUDDY CLARK and Max Baer the Boxer, became great friends and pals. Once when Baer asked BUDDY to accompany him to the fights, BUDDY said: "I've got to take a girl." With a great big grin, Baer said: "Get one for me!"

Max Baer and his gang was composed of Baer, BUDDY CLARK, Rip Valenti, and Dr. Charles Wilinsky, of the Beth Israel Hospital. In one of the "gang's" visits to a hospital to entertain patients, Baer coaxed BUDDY to sing "My Wild Irish Rose" with Baer's help for the ladies. After Baer stopped to give autographs, and when Dan Carroll drove them to his home for dinner, Baer tells Dan's daughter, Mary, all about Hollywood, and BUDDY sings a tune.

Being tired out after a heavy schedule that day and night, Baer retires, but leaves word to wake him up at 8:30 A.M. as he wanted to hear BUDDY's morning broadcast. Max declared that BUDDY would be a sensation in the movies.

* * * * *

LINDA WAS "LINDA" (in Waco, News-Tribune 4-10-69)

NEW YORK (AP) - Linda Eastman, now Mrs. Paul McCartney, was the inspiration for the song "LINDA." Jack Lawrence, a client of her attorney-father, wrote it for her in 1946. BUDDY CLARK sang the hit record. The sheet music has a picture of Linda sitting on a piano listening to Lawrence play.

LEO M. LYONS
NEWS EDITOR
WACO TIMES-HERALD:

When BUDDY was drafted into the Army in the fall of 1943, he was pretty much of a raw recruit like everyone else getting his "Greetings" - with one exception.

His singing talent was so great that a large part of his non-training time was devoted to entertaining wounded soldiers.

I knew BUDDY at Woodrow Wilson General Hospital in Staunton, Virginia, during the fall and winter of 1943-1944. (I have no record of the exact dates.) I was a brand new Second Lieutenant in the Medical Administrative Corps, assigned as Company Commander in the detachment of troops on duty at the hospital.

BUDDY was not in my company but I liked him from the start. Because of his popularity as a singer, he was soon well-known throughout the post.

As I recall, BUDDY was a "good soldier" and did not seek or expect any special treatment. It was the Executive Officer of Woodrow Wilson General Hospital who more or less ordered him to spend most of his time performing for the patients.

The officer was Major Aloysius Martin, a Regular Army master sergeant who had been commissioned and advanced through the ranks.

(cont'd on page 16)

Buddy Clark

(Continued)

R.E.M. (Bob) Gottlieb

He always joked that his name was Aloysius, but that it became Aloyius through a clerk's error when he enlisted in the Army and he never bothered to change it.

There is an interesting sidelight about another of BUDDY's superior officers. The Woodrow Wilson General Hospital Commander was Col. Sydney Chappel, M.C. The Assistant Commandant was another doctor, Col. Leonard D. Heaton, who had the reputation of being a first-rate surgeon.

Col. Heaton was training a cadre of officers, nurses and technicians for the general hospital staff that was to set up overseas following the 1944 Normandy invasion.

In later years, I began to see the name of Leonard D. Heaton in news dispatches. He first gained national prominence as the surgeon who operated on President Eisenhower and later he was named Surgeon General of the Army. The talk of 1943 of his expertise as a surgeon proved to be not unfounded. Heaton retired from service in 1969 with the rank of Lt. General.

The Germans and Italians had surrendered in North Africa in May, 1943, and the flow of American casualties from that theatre began arriving at Woodrow Wilson in the late summer. Most of them were stretcher cases. Evacuation was much slower in that war, and these soldiers had returned to the states by hospital ship, and from coastal ports to Woodrow Wilson by train.

These were the men who BUDDY CLARK sang to in the wards, in dayrooms, and wherever people gathered. I'm sure he was never in greater form and I know that for many of these wounded men, it was the first real contact with an individual or a voice familiar from pre-Army days.

One of his most requested songs at that time was a haunting ballad, "Have I Stayed Away Too Long?" It seemed to fit the mood of both patients and duty personnel.

I well remember a Christmas party that year. It was held in the main mess hall for officers and enlisted men on duty, plus members of their families fortunate enough to be there. Highlight of the evening was the singing of BUDDY CLARK. I can hear him now

"HAVE I STAYED AWAY TOO LONG?
HAVE I BEEN AWAY TOO LONG?
IF I CAME HOME TONIGHT,
WOULD YOU STILL BE MY DARLING?
OR HAVE I STAYED AWAY TOO LONG?"

I left Woodrow Wilson for other duty in February, 1944, and lost track of BUDDY from then on. But I always remembered him and the cheer that he brought to young Americans who found themselves in some rather bitter circumstances.

The radio bulletin that announced his death October 1, 1949, was the shock and I felt a special kind of sadness because for a short time along the way, our paths had crossed.

FROM

CHARLES F. HUBLER:

I have played the tapes over and over and like you, I can't get enough of BUDDY CLARK's singing, nor will I ever be able to understand why the public took so long in recognizing the talent he possessed and then it was too little, too late for him and them.

As I sat here in my living room one night a few days ago, several thoughts crossed my mind. I wonder if you entertained similar thoughts? Here was a man who was on the verge and brink of real stardom and suddenly his life is snuffed out. Can you imagine the shock that his family and friends must have gone through? For surely they must have suffered through the years with him, when his career appeared as though it would never get off the ground. And, after pulling for him all those years and seeing him finally reach the threshold of fame and fortune only to see him receive the unkindest blow of all. They must have been exasperated to say the least.

The turmoil that the Carnation Milk Company people were going through at this time must have been indescribable. They must have sunk huge amounts of money in this boy's future and were probably beginning to reap some of the benefits back from their investment. Things must have looked very promising when the catastrophe hit.

And what about the radio network and its people? What mass confusion must have struck the industry. Ted Dale and the 38-piece orchestra - the Girl Friends (who were just beginning their rise to the top as a vocal group) and the announcer Jimmy Wallington. One wonders how many peoples' jobs - even careers - were dependent on this man.

I could go on and on for we have only skimmed the surface. We haven't even considered the Columbia Record Company, or the stage career that he had just started, night club engagements and perhaps a movie contract.

Death at anytime even when expected is a very difficult proposition but when it comes so abruptly and tragically to one who so many people were relying on, defies contemplation.

From
CARMEN RUMMO
Pianist - Composer
Pittsburgh, Pa.

I was stationed at Fort George G. Meade, Maryland, during World War II. I was in special services and it was my duty to conduct the orchestra for the various shows put on for the troops who were just being inducted into the Army.

During one of these shows, word came to me that singer BUDDY CLARK, who was also being processed into the Army, was present in the audience. I made an announcement on the loud speaker that he was there and asked him if he would come up to the stage and sing for the troops.

Of course immediately I became concerned with the intricacies of keys, etc., and whether I had the proper arrangements with which he could perform. He came up and I asked him if he would sing. He answered in a cheery manner: "Sure! What would like me to do?" I said: "What key would you prefer?" He without any hesitation said "Do you have 'stock' arrangements?" I said yes. And he sang NIGHT & DAY with the regular music that we had on hand.

Needless to say, he sang it well - so well, in fact - that the audience wouldn't let him go with one song. Recognizing this, he turned to me and said: "How about THAT OLE BLACK MAGIC?" We proceeded to do that number.

I'll never forget how carefree he was and seemingly not worried about what "keys" and such that the orchestra would be playing, as he handled the stock arrangements with tremendous ease.

This is truly remarkable because most singers have to prepare days or weeks in advance, using music tailor-made to their styles, keys, etc - and could not usually perform under such short notice. He truly was a musician in the finest sense of the word. Some singers are "just" singers - BUDDY CLARK was a vocalist!

Comments to Bob Gottlieb, 2009 Dutton Ave., Waco-Texas 76706

PLAZA Carl Kendziora (8223 to 8287)

5000 Series (cont'd from RR 143)

Given are MASTERS, TUNE TITLES, ARTIST CREDITS and DATES.

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8223-Among The Georgia Pines	-Billy James' Dance Orch.	-10/2/28
8224-My Wonderful You	-Billy James' Dance Orch.	-10/2/28
8225-Tennessee Mammy	-Billy James' Dance Orch.	-10/2/28
8226-Sonny Boy	-George Beaver	-10/3/28
	(Remade 10/19/28)	
8227-There's A Rainbow 'Round My Shoulder	-George Beaver	-10/3/28
8228-Sunday Afternoon	-George Beaver	-10/3/28
8229-I Can't Give You Anything But Love	-Peggy English	-10/4/28
8230-Old Man Sunshine (Little Boy Bluebird)	-Rodman Lewis	-10/5/28
8231-I Can't Make Her Happy (That Old Birl Of Mine)	-Rodman Lewis	-10/5/28
8232-Happy In The Rain	-Rodman Lewis	-10/5/28
8233-When Summer Is Gone	-Carolina Collegians	-10/8/28
8234-Some Night When You're Lonely	-Carolina Collegians	-10/8/28
8235-Blue Shadows	-Carolina Collegians	-10/8/28
8236-Jeannine (I Dream Of Lilac Time)	-Lani's Hawaiians	-10/9/28
8237-Angela Mia (My Angel)	-Lani's Hawaiians	-10/9/28
8238-Louder And Funnier	-Fred Hall's Sizzlers	-10/11/28
8239-If I Lost You	-Hollywood Dance Orchestra	-10/9/28
8240-Was It Love	-Hollywood Dance Orchestra	-10/9/28
8241-Just A Kiss In The Moonlight	-Hollywood Dance Orchestra	-10/9/28
8242-Adeste Fidelis	-The Gloria Trumpeters	-10/10/28
8243-Hark, The Herald Angels Sing	-The Gloria Trumpeters	-10/10/28
8244-West End Blues	-Fred Hall's Sizzlers	-10/11/28
8245-Missouri Squabble	-Fred Hall's Sizzlers	-10/11/28
8246-There's Only One Way For The Wayward One	-Lucky Strike Dance Orch.	-10/11/28
8247-Waltzing	-Lucky Strike Dance Orch.	-10/11/28
8248-My Dreams Are Dreams Of You	-Lucky Strike Dance Orch.	-10/11/28
8249-Stolen Moments	-Ernie Golden & His Orch.	-10/17/28
8250-I Loved You Then As I Love You Now	-Ernie Golden & His Orch.	-10/17/28
8251-My Blackbirds Are Bluebirds Now	-Ernie Golden & His Orch.	-10/17/28
8252-I Can't Give You Anything But Love	-George Beaver	-10/19/28
8253-Then Came The Dawn	-Rodman Lewis	-10/19/28
8254-Everyone Knows	-Max Prival	-10/16/28
8255-Evening Brings Memories Of You	-Max Prival	-10/16/28
8256-Tonight, Sweetheart, Tonight	-Max Prival	-10/16/28
8257-Moonlight Madness	-The Rounders	-10/15/28
8258-Fashionette	-The Rounders	-10/15/28
8259-Chalita	-The Rounders	-10/15/28
8260-Easy	-Mendello & His Five Gee Gees	-10/16/28
8261-Dixie Drag (Blue Bottom)	-Mendello & His 5 Gee Gees	-10/16/28
8262-Baby's Coming Back	-Mendello & His 5 Gee Gees	-10/16/28
8263-I Never Knew How I Cared For You (Till Somebody Took You From Me)	-Arthur Fields	-10/18/28
8264-What's The Answer (It's A Girl)	-Arthur Fields	-10/18/28
8265-Ramona	-Victor J. Rosales	-10/18/28
8266-Angela Mia (My Angel)	-Victor J. Rosales	-10/18/28
8267-Laugh Clown, Laugh	-Victor J. Rosales	-10/18/28
8268-Chiquita	-Victor J. Rosales	-10/18/28
8269-Somebody's Crazy About Me (I'm Just Crazy Over Myself)	-Arthur Fields	-10/18/28
8270-El Trapiche	-L. A. Sanchez - V. J.	-10/26/28
8271-A La Luz De La Lune	-Rosales	-10/26/28
8272-Aquella Boca	-Victor J. Rosales	-10/26/28
8273-En El Magdalena	-Victor J. Rosales	-10/26/28
	(Remade 10/12/28)	
8274-You're The Cream In My Coffee	-Lou Gold & His Orchestra	-10/29/28
8275-When Polly Walks Through The Hollyhocks	-Lou Gold & His Orchestra	-10/29/28
8276-Only A Dream	-Lou Gold & His Orchestra	-10/29/28
8277-Smiles Are Making The World Go Round	-Billy James' Orchestra	-10/30/28
8278-Just To-Day	-Billy James' Orchestra	-10/30/28
8279-I Could Stand A Lot Of Lovin' (From You)	-Billy James' Orchestra	-10/30/28
8280-Put Your Loving Arms Around Me	-The Radio Imps	-10/31/28
8281-Light The Way To Somebody's Heart	-The Radio Imps	-10/31/28
8282-Don't Be Like That	-The Radio Imps	-10/31/28
8283-On A Blue Lagoon	-Frank Luther-Carson J. Robison	-11/1/28
8284-Neapolitan Nights	-Frank Luther	-11/1/28
8285-Goin' To Lay Me Down In The Cold Cold Ground	-Frank Luther	-11/1/28
8286-Sonny Boy ("Singing Fool")	-Roy Smeck's Trio	-11/2/28
8287-Sally Of My Dreams	-Roy Smeck's Trio	-11/2/28

(To Be Continued) comments to Carl Kendziora, Salem Rd., RFD 2, Pound Ridge NY 10576

(to be cont'd) "Discrepancy next!"